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INDEX

ARTICLES AND NOTES. PAGE

Aquatint, The Rise of the. By Sidney L. Phipson 161
Baxter and Baxter Prints. Part I. By Cecil Hunt 170
Beauties of Hogarth, The. By D. C. Calthrop 19
Brock's, Colonel Herbert, Collection of Earthenware Jugs. By A. Hayden 153
Conquest of the Air, The. Part I. By Mrs. F. N. Jackson 99
Earthenware Jugs, Colonel Brock's Collection of. By A. Hayden 153
Earthenware, Old Blue, with Historic American Scenes. Part I. By N. H. Moore .. 77
"English Furniture and Decoration, 1680-1800" and "Modern Cabinet Work" (Reviews) 41
French Art of the Eighteenth Century in the Berlin Royal Academy. By C. Rudy .. 181
Gentle Art of Picking Up, The. By Mrs. W. Hodgson 91
Harcourt's, Mr. Lewis, Collection of Waxes. By Percy Bate, F.S.A. 135
Hogarth, The Beauties of. By D. C. Calthrop .. 19
Janssen, The, or Somerset, Portrait of Shakespeare, Part II. By M. H. Spielmann .. 105
Jordan, Mrs, Portraits of. By W. J. Lawrence .. 143
Lacquer, Old: Applied to Eighteenth Century French Furniture. Parts II. and III. By Egan Mew 85, 229
Longton Hall or Chelsea? A Suggested Change of Attribution. By Bernard Rackham, M.A. 223
Marot, Daniel. By Oliver Brackett 175
Miscellaneous Collecting, A Chat about. By H. J. Jennings 35
Punto de Aguja and Point d'Espagne. Part I. By B. and E. M. Whishaw 51
Rosamond's Pond. By H. Selfe Bennett .. 251
Salt-glaze. By G. W. Rhead 30
Salting Collection, The. Part I. Pictures. By W. Roberts 203
Scottish Seals, Historical. By F. W. Burgess .. 47
Shakespeare.
The Ashbourne Portrait of 244
The Janssen, or Somerset, Portrait of. Part II. By M. H. Spielmann 105
Small Collector, The. By Mrs. F. Nevill Jackson 217
Surrey Manor House, A. Part II. By Leonard Willoughby 3
Verge Watch-cocks, Old. By D. C. Falcke .. 25
Wantage's, Lady, Collection of Pictures. Part II. By Lady Victoria Manners 69

ARTICLES AND NOTES—*continued.* PAGE

Ward's, James, Career as an Engraver, Some New Lights on. By C. R. Grundy 236
Waxes, Mr. Lewis Harcourt's Collection of. By Percy Bate, F.S.A. 135

Notes.

Ashmolean Cup, The 59
Bedstead, A Royal 62
Bow Figures, Two 115
Carpet, A Spanish 194
Colour Plate Notes 62, 118, 194, 263
Copenhagen Porcelain Works, The Royal .. 62
Furniture Supports or Elevators 192
Gardner Collection, The 117
Model of a Ship 116
Needlework, Old: Looking Glass and Necessaire 261
Notes and Queries 56, 113, 185, 255
Plate, An Historical 61
Posset Pots 191
St. Ysidore: A Relic of the Battle of St. Vincent 263
Scottish Silver, Old 259
Silhouette Portrait Group 259
Tea-caddy, A Rare Glass 116
Tea-spoon, An Early Silver 191
Trunk, Old Nail-studded Leather 260
Wedgwood Exhibition, The 119

AUTHORS.

Bate, Percy, F.S.A. Mr. Lewis Harcourt's Collection of Waxes 135
Bennett, H. Selfe. Rosamond's Pond 251
Brackett, Oliver. Daniel Marot 175
Burgess, Fred W. Historical Scottish Seals .. 47
Calthrop, Dion Clayton. The Beauties of Hogarth 19
Falcke, Dudley C. Old Verge Watch-cocks .. 25
Grundy, C. Reginald. Some New Lights on James Ward's Career as an Engraver 236
Hayden, Arthur. Colonel Herbert Brock's Collection of Earthenware Jugs 153
Hind, C. Lewis. John Hoppner, R.A. (Review) 193
Hodgson, Mrs. Willoughby. The Gentle Art of Picking Up 91
Hunt, Cecil. Baxter and Baxter Prints. Part I. 170
Jackson, Mrs. F. Nevill.
The Conquest of the Air. Part I. 99
The Small Collector 217
Jennings, H. J. A Chat about Miscellaneous Collecting 35
Lawrence, W. J. Portraits of Mrs. Jordan .. 143
Manners, Lady Victoria. Lady Wantage's Collection of Pictures. Part II. 69

BURLINGAME PUBLIC LIB.

AUTHORS—*continued.* PAGE

Mew, Egan. Old Lacquer: Applied to Eighteenth Century French Furniture. Parts II. and III. 85, 229

Moore, N. Hudson. Old Blue Earthenware with Historic American Scenes. Part I. .. 77

Phipson, Sidney L. Rise of the Aquatint .. 161

Rackham, Bernard, M.A. Longton Hall or Chelsea? A Suggested Change of Attribution 223

Rhead, G. Woolliscroft. More about Salt-glaze 30

Roberts, W. The Salting Collection. Part I. Pictures 203

Rudy, Charles. French Art of the Eighteenth Century in the Berlin Royal Academy .. 181

Spielmann, M. H., F.S.A.
The Ashburnham Portrait of Shakespeare .. 244
The Janssen, or Somerset, Portrait of Shakespeare. Part II. 105

Whishaw, Bernhard and Ellen M. Punto de Aguja and Point d'Espagne. Part I. .. 51

Willoughby, Leonard. A Surrey Manor House, Sutton Place, Guildford. Part II. .. 3

ARTICLES AND NOTES CLASSIFIED.

Answers to Correspondents 66, 120, 195, 271

Books Received 120, 194

BOOKS REVIEWED.

"Chats on Old Silver." By Arthur Hayden .. 263

"English Furniture and Decoration, 1680-1800." 41

"Gainsborough." By Mortimer Menpes and James Greig, R.B.A. 262

"Modern Cabinet Work." 41

"Romney, John, R.A." By W. McKay and W. Roberts 193

"Rubens." By Ed. Dillon 60

"Ruined and Deserted Churches." By L. E. Beedham 119

Carpet, A Spanish 194

CHINA (*see under heading*—POTTERY, PORCELAIN, AND CHINA).

COLLECTIONS.

Brock's, Colonel Herbert, Collection of Earthenware Jugs 153

Harcourt's, Mr. Lewis, Collection of Waxes .. 135

Salting Collection, The. Part I. Pictures .. 203

Surrey Manor House, A. (Sutton Place.) Part II. 3

Wantage's, Lady, Collection of Pictures. Part II. 69

ENGRAVINGS AND PRINTS.

Aquatint, Rise of the 161

Blarney and Hyde Prints. Part I. 129

Etchings of the Art Unions. Part I. 69

Harding Collection, The 115

Hogarth, The Beauties of 19

Jordan, Mrs., Portraits of 143

Shakespeare:
The Ashburnham Portrait of 244
The Janssen or Somerset Portrait of 105

Ward's James Caird as an Elephant, Some New Light on 236

FURNITURE. PAGE

Bedstead, A Royal 62

"English Furniture and Decoration, 1680-1800." (A Review) 41

Furniture Supports or Elevators 192

Lacquer, Old: Applied to Eighteenth Century French Furniture. Parts II. and III. 85, 229

Marot, Daniel 175

"Modern Cabinet Work" (A Review) 41

Gentle Art of Picking Up, The 191

Glass Tea-caddy, A Rare 116

GOLD, SILVER, AND PLATED WARE.

Ashmolean Cup, The 59

"Chats on Old Silver" (A Review) 263

Scottish Silver, Old 259

Tea-spoon, An Early 191

LACE AND NEEDLEWORK.

Needlework, Old: Nell Gwynne's Looking-glass, and Louis XV. Necessaire 261

Punto de Aguja and Point d'Espagne. Part I. .. 51

Miscellaneous Collecting, A Chat about 35

Model of a Ship 116

PICTURES.

French Art of the Eighteenth Century in the Berlin Royal Academy 181

"Gainsborough" (A Review) 262

Hogarth, The Beauties of 19

Janssen, or Somerset, Portrait of Shakespeare. Part II. 105

Jordan, Mrs., Portraits of 143

Rosamond's Pond 251

"Rubens" (A Review) 60

St. Ysidore: A Relic of the Battle of St. Vincent 263

Salting Collection, The 203

Shakespeare, Portraits of (*see also under Engravings*) 105, 244

Silhouette Portrait Group 259

Wantage's, Lady, Collection. Part II. 69

POTTERY, PORCELAIN, AND CHINA.

Blue Earthenware, Old, with Historic American Scenes. Part I. 77

Bow Figures, Two 115

Copenhagen Porcelain Works, The Royal .. 62

Earthenware Jugs, Colonel Herbert Brock's Collection of 153

Japanese "Jesuit" Plate 61

Longton Hall or Chelsea? A Suggested Change of Attribution 223

Posset Pots 191

Salt-glaze, More about 30

Wedgwood Exhibition, The 119

Seals, Historical Scottish 47

Small Collector, The 217

Trunk, Nail-studded Leather 260

Verge Watch-cocks, Old 25

Waxes, Mr. Lewis Harcourt's Collection of 135

ILLUSTRATIONS

PAGE

ARMS AND ARMOUR.
Swords, French and Spanish Admirals', taken at Trafalgar 263

ARTISTS AND ENGRAVERS.
Abondio, Alessandro. King James I. 136
Adams, G. G. Portrait of a Lady 141
Adlard, H. The Rake's Progress. After Hogarth 20
Agar and Bluck. My Dear Little Shock. After Adam Buck 257
Alix, P. M.
Honoré Gabriel Mirabeau 161
Jean Jacques Rousseau. After Garnerey .. 167
Voltaire. After Garnerey 164
Armstrong. Marriage à la Mode. After Hogarth 19
Audinet. Mrs. Jordan. After Roberts 144
Baxter, George.
Ascension, The 173
Circassian Lady at the Bath 174
Coming from Prayer 172
Funeral of Late Duke of Wellington 173
Harvest Time 173
Napoleon I. 171
Nelson, Lord 172
Saviour Blessing the Bread 173
Wellington, Duke of 171
Bartolozzi, F.
Ascent of Vincent Lunardi. After Rigaud .. 98
Hercules and Omphale. After G. B. Cipriani 35
Beechey. Princess Elizabeth, Landgravine of Hesse 149
Benoist, Ant. Le Grand Condé 135
Biou, F. A Statuette 16
Bluck. Royal Cock-Pit. After Rowlandson and Pugin 168
Boucher. Venus, Mercury, and Cupid 183
Buck, Adam. My Dear Little Shock. By Agar and Bluck 257
Burnett, J. "Buckingham House," Middlesex. After Havell 162
Carriera, Rosalba. Spring 111
Cazenove. Portrait of Shakespeare 107
Chalmers, W. A. Mrs. Jordan 147
Cipriani, G. B. Hercules and Omphale. By Bartolozzi 35
Coninxloo, G. van. Triptych 206
Corot, J. B. C.
Bent Tree, The 209
Landscape 207
Le Vallon 81
Noon 209
Wood Gatherer, The 204
Daubigny, C. F.
The Banks of the River 204
Willows 205
Delannoy, F. Portrait of Shakespeare 107
De Lyon Corneille. Antoine de Bourbon .. 212
De Mayr, J. C. The Brothers Montgolfier .. 100
Descourtis. La Rixe 160
Diaz, N.
Stormy Sunset 206
The Storm 206
Domenichino. Ascension of the Magdalen .. 72

PAGE

ARTISTS AND ENGRAVERS—*continued.*
Fessard, M. Flying Machines. After T. St. Andrea 104
Flaxman, J. The Judgment of Paris 137
Fragonard. The Fair-Haired Boy 215
Gainsborough, Thomas.
Eardley, Lady, and Her Daughter 71
Miss Singleton .. .. *Frontispiece—April*
Gardner. Portrait of Shakespeare 108
Garnerey.
Jean Jacques Rousseau. By P. M. Alix .. 167
Voltaire. By P. M. Alix 164
Garnier. Portrait of Shakespeare 109
Ghirlandaio. Portrait of G. Benivicini 214
Havell, R.
"Buckingham House," Middlesex. After J. Burnett 162
View from Richmond Hill. After W. Havell 163
Havell, W. View from Richmond Hill. By R. Havell 163
Hobbema. The Path through the Wood .. 213
Hogarth.
Distressed Poet, The. By G. Presbury .. 22
Invasion, The—England. By T. Phillibrown .. 24
Marriage à la Mode. By Armstrong 19
,, ,, ,, By T. E. Nicholson .. 23
Rake's Progress, The. By H. Adlard 20
Rosamond's Pond. By Merigot 253
Shrimp Girl, The 18
Southwark Fair. By T. Phillibrown 21
Taste in High Life. By T. Phillibrown .. 24
Hoppner, John.
Lady Heathcote as "Hebe." By J. Ward .. 241
Mrs. Jordan. By Park 148
,, ,, as "Hypolita." By John Jones *Frontispiece—March*
Hopwood, James, Jun. Portrait of Shakespeare 106
Houdon. Bust of Voltaire 184
Hulett, J. View of the Canal in St. James's Park 252
Jackson, John. Hon. Mrs. Agar-Ellis. By S. W. Reynolds .. .. *Frontispiece—January*
Janinet Jean Francois. Marie Antoinette .. 165
Janssen, Cornelius. Portraits of Shakespeare 105-110
Jones, John. Mrs. Jordan as "Hypolita." After John Hoppner .. *Frontispiece—March*
Kunisada. The Travellers .. .. *February Cover*
Lacour. Portrait of Shakespeare 106
Lancret, N.
The Ages of Man:—Manhood 95
The Dancer, Camargo 182
La Tour. Charles, Dauphin de France 57
Lawrence, Sir Thos.
(Attributed to.) Mrs. Jordan 149
Master Lambton 45
Lely, Sir Peter. Mdme. Jane Kelleway *Frontispiece—February*
Lucas, R. C. Mrs. Norton 142
McArdell, J. Lady Charlotte FitzWilliam. After Sir Joshua Reynolds .. *January Cover*
Maes, Nicolaes. Boy as Archer 151
Maitre de Flémalle. Madonna and Child .. 206

PAGE

ARTISTS AND ENGRAVERS—*continued.*

Marot, Daniel. Designs 175-178
Merigot, Rosamond's Pond. After Hogarth .. 253
Metan, G. Woman Seated at a Window .. 210
More, Antonio. Queen Mary 5
Narcisse. Portrait of Shakespeare 109
Nattier. A Prince of France 189
Nicholson, T. E. Marriage à la Mode. After Hogarth 23
Ochtervelt, J. A Lady at her Toilet 214
Ogborne, Mrs. Jordan. After Romney 143
Opie, John. Dr. Johnson 73
Park, Mrs. Jordan. After Hoppner 148
Pater, J. B. Fête Champêtre 181
Percy, S.
Empress Josephine 138
Portrait of an Old Gentleman 141
Queen Marie Antoinette 138
Perreal, Jehan. Mary Tudor 214
Phillibrown, T.
Southwark Fair. After Hogarth 21
The Invasion—England. After Hogarth .. 21
Taste in High Life. After Hogarth 24
Presbury, G. The Distressed Poet. After Hogarth 22
Raeburn, Sir H. Lady Dalrymple 211
Ramsay, Allen. Lady Mackintosh 121
Reni Guido. A Sibyl 69
Reynolds, Sir Joshua.
Lady Charlotte Fitzwilham. By J. McArdell *January Cover*
Mrs. Billington as "St. Cecilia." By J. Ward 239
Reynolds, S. W. Hon. Mrs. Agar-Ellis. After John Jackson .. *Frontispiece—January*
Rigaud. Ascent of Vincent Lunardi. By Bartolozzi 98
Roberts, Mrs. Jordan. By Audinet 144
Rogers, J. Mrs. Jordan. By Steeden 144
Romney, Geo. Mrs. Jordan. By Ogborne 143, 145
Rosa, Salvator. Landscape 70
Rouw, Peter. Wm. Pitt 141
Rowlandson and Pugin.
Fleet Prison. By Stadler 169
Royal Cock-Pit. By Bluck 168
Rubens. Diana Returning from the Chase .. 90
St. Andrea, T. Flying Machines. By Fessard 104
Sandby, Paul. Old Canterbury Gate 163
Sartorius, J. The Guildford to London Coach, 1775 3
Stadler. Fleet Prison. After Rowlandson and Pugin 169
Stansfield, Mrs. Jordan. By J. Rogers 144
Story, Jas.
Merry-Makers 212
The Pedlar 213
Stothard, Thomas, R.A. Jacob's Dream 70
Tilson, John. Ruth Mildh 137
Ward, James.
Billington, Mrs., as "St. Cecilia." After Sir Joshua Reynolds 239
Hoppner, John. As "Hebe." After John Hoppner 241
Watson, Mrs. Attributed to. The Chamber 71

PAGE

ARTISTS AND ENGRAVERS—*continued.*

Wilson, Richard, R.A. View on the Tiber .. 75
Zucchero, Federico. Dorothy Arundell, Wife of Sir Henry Weston, 1575 5

Bust of Voltaire. By Houdon 184

Conquest of the Air, Balloon Ascents, Flying Machines, etc. 98-104

ENGRAVINGS, ETCHINGS, AND COLOUR PRINTS.

Agar-Ellis, Hon. Mrs. By S. W. Reynolds. After John Jackson .. *Frontispiece—January*
Ascent of Vincent Lunardi. By Bartolozzi. After Rigaud 98
Baxter Prints. (Nine Illustrations) .. 170-174
Billington, Mrs., as "St. Cecilia." By J. Ward. After Sir J. Reynolds 239
"Buckingham House," Middlesex, a Palace. By R. Havell & Son. After J. Burnett .. 162
Canterbury Gate, Old. By Paul Sandby .. 163
Distressed Poet, The. By G. Presbury. After Hogarth 22
Fitzwilham, Lady Charlotte. By J. McArdell. After Sir Joshua Reynolds *January Cover*
Fleet Prison. By Stadler. After Rowlandson and Pugin 169
Flying Machines. By Fessard. After T. St. Andrea 104
Heathcote, Lady, as "Hebe." By J. Ward. After J. Hoppner 241
Hercules and Omphale. By Bartolozzi. After Cipriani 35
Invasion, The—England. By T. Phillibrown. After Hogarth 24
Jordan, Mrs., Portraits of. (Nine Illustrations) 143-149
" " as "Hypolita." By John Jones. After John Hoppner *Frontispiece—March*
La Rixe. By Descourtis 160
Marriage à la Mode. By Armstrong. After Hogarth 19
Marriage à la Mode. By T. E. Nicholson. After Hogarth 23
Mirabeau, Honoré Gabriel. By P. M. Alix. After L—— 161
Montgolfier, The Brothers. By J. C. De Mayr 100
My Dear Little Shock. By Agar and Bluck. After Adam Buck 257
Rake's Progress, The. By H. Adlard. After Hogarth 20
Rosamond's Pond. By Merigot. After Hogarth 253
Rousseau, Jean Jacques. By P. M. Alix. After Garnerey 167
Royal Cock-Pit. By Bluck. After Rowlandson and Pugin 168
Shakespeare, The Janssen, or Somerset, Portrait of 106-110
The Ashbourne Portrait of 244-248
Southwark Fair. By T. Phillibrown. After Hogarth 21
Taste in High Life. By T. Phillibrown. After Hogarth 24
View from Richmond Hill, A. By R. Havell. After W. Havell 103
View of the Canal in St. James's Park. By J. Hulett 252
Voltaire. By P. M. Alix. After Garnerey .. 164

Index

PAGE

FURNITURE.

Ball-Room. By Sir Wm. Chambers, 1760. At Carrington House, Whitehall 40
Cabinet, Chippendale Period 46
,, Old Oak 92
Chairs.
Carved, with Acanthus Decoration 222
Chippendale 93
Hepplewhite 95, 218
Jacobean 93
Shield-back 94
Chest, Queen Anne 41
,, Spanish, Inlaid with Ivory 15
Day-Bed, Charles II. Period 11
Designs by Daniel Marot 175-178
Dressing Table, Hepplewhite 38
,, Glass, Queen Anne 42
Furniture Supports or Elevators 192
Lacquer, Old: Applied to Eighteenth Century French Furniture. Part II. (Eight examples) 84
,, ,, ,, Part III. ,, ,, 229-235
Monastery Table 11
Settee and Chair, Chippendale 43, 218
,, Shield-back 93
Sideboard, Sheraton 42
Wall Bracket, Adams 220

GLASS.

Stained Glass Windows at Sutton Place 8, 14
Tea-caddy 116
Wine Glass, Early Eighteenth Century 39

GOLD, SILVER, AND PLATED WARE.

Cup, The Ashmolean 59
Fork and Spoon, Old Scottish Silver 260
Teaspoon, Early Silver (1750) 192

LACE AND NEEDLEWORK.

Gros Point de Venise, Italian Eighteenth Century 221
Linen Frill worn by Sir Thomas More 14
Needlework, Old: Nell Gwynne's Looking-Glass and Louis XV. Necessaire .. 261-2
Punto de Aguja and Point d'Espagne. (Various specimens) 51-55
Stump-Work, Charles II. period .. 10, 12, 13, 14

MINIATURES.

Bland, Captain, Mrs. Jordan's Father 150
Mirror, Charles II., with surround of Stump-Work .. 10
Model of a Ship 116

PICTURES AND DRAWINGS.

Arundell, Dorothy, Wife of Sir Henry Weston, 1575. By Zucchero 5
Ascension of the Magdalen. By Domenichino 72
Banks of the River, The. By C. F. Daubigny 204
Beniviemi, G. By Ghirlandaio 214
Bent Tree, The. By J. B. C. Corot 209
Bourbon, Antoine de. By Corneille De Lyon 212
Dancer Camargo, The. By N. Lancret 182
Dalrymple, Lady. By Sir R. Raeburn 211
Diana Returning from the Chase. By Rubens .. 60
Eardley, Lady, and Her Daughter. By T. Gainsborough 71

PAGE

PICTURES AND DRAWINGS—*continued.*

Fête Champêtre. Attributed to Watteau .. 74
,, ,, By J. B. Pater 181
Guildford to London Coach, The. By Francis Sartorius 3
Jacob's Dream. By T. Stothard 76
Johnson, Dr. By John Opie 73
Jordan, Mrs., Portraits of. (Nine illustrations) 143-150
Lady at her Toilet, A. By J. Ochtervelt .. 214
Landscape, with Tobias and the Angel 70
,, By J. B. C. Corot 207
Mary Tudor. By Jehan Perreal 214
Merry-Makers. By Jan Steen 212
Noon. By J. B. C. Corot 209
Path through the Wood, The. By Hobbema .. 213
Pedlar, The. By Jan Steen 212
Queen Mary. After Antonio More 5
St. Ysidore: A Relic of St. Vincent 263
Salting, Mr. George 203
Shakespeare, The Janssen, or Somerset, Portrait of. Part II. 106-110
Sibyl, A. By Guido Reni 69
Silhouette Portrait Group 259
Storm, The. By N. Diaz 208
Stormy Sunset. By N. Diaz 208
Triptych. By Gillis van Coninxloo 206
Venus, Mercury, and Cupid. By Boucher .. 183
View on the Tiber. By R. Wilson 75
Willows. By C. F. Daubigny 205
Woman Seated at a Window. By G. Metsu .. 210
Wood Gatherer, The. By J. B. C. Corot .. 204

PLATES, INCLUDING COLOUR-PRINTS AND ENGRAVINGS.

Agar-Ellis, Hon. Mrs. By S. W. Reynolds. After John Jackson .. *Frontispiece—January*
Ages of Man, The: Manhood. By N. Lancret .. 95
Bedstead, A Royal 33
Boy as Archer. By N. Maes 151
Carpet, An Hispano-Mauresque 179
Charles, Dauphin de France. By La Tour .. 57
English Tapestry 227
Fair-Haired Boy, The. By Fragonard 215
Fitzwilliam, Lady Charlotte. By J. McArdell. After Sir Joshua Reynolds *January Cover*
Jordan, Mrs., as "Hypolita." By John Jones. After John Hoppner *Frontispiece—March*
Kelleway, Madame Jane. By Sir Peter Lely *Frontispiece—February*
Lambton, Master. By Sir Thos. Lawrence .. 45
Le Vallon. By J. B. C. Corot 81
Mackintosh, Lady. By Allan Ramsay 121
Marie Antoinette. By Jean Francois Janinet .. 165
My Dear Little Shock. By Agar and Bluck. After Adam Buck 257
Prince of France, A. By Nattier 189
Shakespeare, The Ashbourne Portrait 245
Shrimp Girl, The. By Wm. Hogarth 18
Singleton, Miss. By Gainsborough *Frontispiece—April*
Spring. By Rosalba Carriera 111
Travellers, The. By Kunisada *February Cover*

POTTERY, PORCELAIN, AND CHINA.

Black Jack 219
Blue Earthenware, Old, with Historic American Scenes. (Eleven specimens) .. 77-83
Bow Figures 115

POTTERY, PORCELAIN AND CHINA—*continued.* PAGE

Chelsea Teapot 91
Chinese Porcelain Vase and Cover 92
Delft Dish, Old English 37
Earthenware Jugs. (Eight groups) .. 153-158
English Pottery Jug, 1661 219
,, Sack Jugs and Haymakers' Bottle .. 221
Hispano-Mauresque Dish, Drug Jars and Bowl 217
Japanese "Jesuit" Plate 61
Longton Hall or Chelsea? Dish, Pedestal, and Vases 223-226
Posset Pots 191
Salt-Glaze. Teapots, Spouts, and Moulds 30-32

Royal Arms formed of Coiled Copper Wire .. 15
Rushlight Holder and Special Constable's Staff .. 219

PAGE

Seals, Historical Scottish. (Eleven specimens) 47-50
Spinet. By M. Clementi 97
Statuette. By F. Biou 16
Sutton Place, Guildford.
Drawing Room, The 16
Long Gallery, The 4, 7

TAPESTRY.
Tapestry at Sutton Place 6, 9
Trunk, Old Nail-Studded Leather 260

Venetian Boxes of Iron, with Painted Enamel Panels in Lid 9
Verge Watch-Cocks, Old 25-28

Waxes, Mr. Lewis Harcourt's Collection. (Fifteen illustrations) 135-141

IN THE SALE ROOM

BOOKS. PAGE

Ackermann.
History of Oxford University 65
,, ,, Winchester College 65
Microcosm of London 65
Acta Sanctorum. 63 vols. 268
Æsop's Fabulae, 1501 128
Alciatus Andreas. Emblemata, v.y. 186
Alken's National Sports 268
Amadis de Gaule, 1557 and 1615 128
American War of Independence, Maps Relating to 267
Americana Works 128, 268, 269
Apperley's Life of Mytton 64
Arnold, Matthew. Works 65
Ars Moriendi, 1514 127
Assurance Magazine, The, 1851-68 126
Babbage, Charles. Passages from the Life of a Philosopher 126
Bad's Œuvres en Rime, 1572 128
Bates's The Victoria Falls 268
Bellows, Works on 1802 64
Benham's Ingoldsby Legends 125
Beaumont and Fletcher.
Comedies and Tragedies 267
The Wild-Goose Chase 267
Bewick.
General History of Quadrupeds 127
History of British Birds 127
Select Fables 127
Bible, Spanish, 1553 269
Bible, Latin, 1427 61
Bibliophile Society of New York Publications 188
Bibliotheca Visilii Poetae 126
Lindesiana 269
Bigland's Gloucestershire, 1791 268
Bickham's Toss-all Game of Chance-Play, 1740 268
Blackmore, H. H. Poems 61
Blood, Col. Visit to the Court of New Harlingue, 1671 .. 128

BOOKS—*continued.* PAGE

Blarrorivo's Opus de Bello Nanceiano, 1518 .. 128
Boccaccio's De la Genealogie des Dieux, 1498 .. 186
Boethius Anicius. De Consolatione, 1476 .. 126
Book of Hours 127, 268
Booth's Rough Notes 126
Boydell.
History of the Thames, 1794 65
Shakespeare 269
Bradshaw Society Publications 64
Brandenburg Liturgy, The, 1533 127
Braun's Civitates Orbis Terrarum, 1572 126
Brontë's, Charlotte, Bible, 1612 125
Bullock's Virginia. Impartially Examined, 1649 128
Burges, Sir J. B. Birth and Triumph of Love, 1796 127
Burney, Miss Evelina 128
Cabinet of Genius, The, 1787 268
Cæsar's Commentaries, 1502 186
Calvert's The Isle of Wight 65
Cambrian Archæological Association's Journal, 1846-90 188
Camden Society's Publications 65
Campbell's Advertisement concerning the Province of East New Jersey, 1685 64
Carolina. A Map of, Seventeenth Century .. 64
Carolus, J. The Old English Squire, 1822 .. 268
Castell's Short Discoverie of America, 1644 .. 128
Carr-Ellison, Mr. Dispersal of Library 269
Catechismus Oder Kinder Predig, 1533 127
Catholicon, 1469 187
Catlin's North American Indian Portfolio, 1844 188
Cervantes. Don Quixote 127
Champier's Croniques des Hystoires des Roys Aulmes D'Austrasie, 1510 128
Chartier, Les Œuvres d'Alain, 1529 128
Chamomot, Father. A French-Huron Lexicon, 1695 268
Chippendale's Gentleman and Cabinet Maker's Directory 268

BOOKS—*continued.* PAGE

Cokayne's Complete Baronetage 268
Coombe, W.
Dance of Death 186
Dr. Syntax's Tours 65
Copinger's, Dr., Supplement, 1895-1902 187
Craig, Rev. Dr., Dispersal of Library 269
Cramer's Papillons Exotiques, 1779 127
Cranmer's Bible of 1540 268
Curtis's Botanical Magazine, 1787-1850 269
Dallaway and Cartwright. Sussex 269
Daniell's African Scenery and Animals 64
Dante's Divina Commedia, 1497 127
Dibdin, Dr. The Street Companion 186
De Champlain's Voyages, 1613 269
De Quincey. Confessions of an English Opium-Eater 65
Dickens's Works 65, 128 187
Donovan's Works on Natural History 65
Dorat's Les Baisers, 1770 125
Dovaston, Mr. J. F. M. Dispersal of Library .. 268
Du Cange's Glossarium, 1840-50 269
Dugdale's Monasticon Anglicanum 269
Egan, P. Life in London 64
Encyclopædia Britannica 65
Evelyn's Sylvia, 1786 269
Eyton's Antiquities of Shropshire 268
Faulkner's History of Kensington 126
Fielding's Works 64
Foot, Jesse. Life of Arthur Murphy, 1811 .. 65
Fox and Burnyeat. A New England Fire-Brand Quenched, 1678 269
Fraser's, Sir William, Collection of Family Histories 188
Gerarde's Herbal 64, 268
Goldsmith.
Retaliation 187
The Good-Natured Man 126
The Haunch of Venison 127
Vicar of Wakefield 126, 127
Graders ad Cantabrigiam 65
Gray's Ode on Eton College, 1747 188
Gringore's Les Folles Enterprises, 1505 128
Grolier Club Publications 187
Hain's Repertorium Bibliographicum, 1826-38 .. 187
Hamerton's Landscape 126
Hansard's Debates, 1806-1909 267
Harleian Society's Publications, 1869-1908 .. 268
Harris's Portraits of Game, etc., of Southern Africa 187
Hartmann, Mrs., Dispersal of Library 188
Hasted's History of Kent, 1778 269
Havell's Noblemen's and Gentlemen's Seats .. 127
Heures de Nostre Dame, 1525 128
Hendrik's, Mr. Frederick. Dispersal of Library 126
Hennepin's New Discovery of a Vast Country in America, 1699 267
Heptaméron of Marguérite de Navarre, 1780 .. 125
Higden's Polychronicon, 1482 186
Historic and Artistic Bookbindings from the Library of Robert Hoe 187
Hogarth's Works 65
Holmes's Academy of Armory, 1701 269
Horæ. Various 187
Horæ Beatae, 1515 126
Houghton Gallery, The, 1788 187

BOOKS—*continued.* PAGE

Hovenden, Mr. Robert. Dispersal of Library .. 268
Howard. Spirit of the Plays of Shakespeare .. 65
Howorth. History of the Mongols 64
Hutchins.
Antiquities of Dorsetshire 268
Description of Virginia, etc., 1778 187
Ibis, The, 1861-1908 126
Impartial History of the War in America, An, 1780 269
Jalland, Mr. B. M. Dispersal of Library .. 65
Johnson, Dr. Works 64
Jones, Tom, 1749 269
Keats, John.
Endymion 65, 127
Poems, 1817 65
Killigrew's Four New Plays, 1666 65
Kip's Théâtre de la Grande Bretagne, 1708 .. 65
La Bible Hystoriaux. MS. 186
La Brossi's Nehiro-Iriniui, 1767 269
La Fontaine's Contes et Nouvelles en Vers .. 125
Lambarde's Perambulation of Kent, 1576 .. 269
Lamb's John Woodvil 64
La Poetica di Giorgio Trissino, 1529 65
Legros. L'Art de la Coeffure, 1767 269
Les Images de la Mort, 1547 186
Les Trois Pelerinages, etc. MS. Saec. XV. .. 186
Lever, Charles. Works 187
Lilford, Lord. Birds of the British Islands .. 126
Lloyd's History of Cambria, 1584 187
London Gazette 127
Major. The Compleat Angler 64
Marshall, Mr. J. M. Dispersal of Library .. 127
Marston's Tragedies and Comedies, 1633 127
Masson's Cavaliers de Napoléon 126
Mather's Gospel Order Revived, 1780 269
Meredith, George. Works 187, 188
Meyrick's Heraldic Visitation of Wales 269
Milton's History of Britain, 1670 64
Missale, 1506 187
Molière, Les Œuvres de, 1773 126
Montemayor, G. de. Diana, 1598 269
Morant's Antiquities of Essex, 1768 268
Napier, Lord. Description of the Admirable Table of Logarithmes, 1618 .. .. 126, 268
Nash's Mansions of England 187
Nichol's History of Leicestershire 128
Notes and Queries, 1849-1903 269
Officium Domini Nostri Jesu Christi, 1777 .. 269
Palmer's Impartial Account of the New Englanders, 1691 128
Papworth's Select Views of London, 1816 .. 65
Peele's Pathewaye to Perfectness, 1569 126
Pennsylvania Packet, The, 1781 128
Pepys's State of the Royal Navy, 1690 267
Petrarch's Sonetti, Canzoni e Triomphi, 1470 .. 187
Phillipps, Sir T. Continuation of Bigland .. 268
Pilkington's Dictionary of Painters 187
Pipe Roll Society's Publications, 1884-1908 .. 269
Piranesi, Works of 127, 187
Plantagenet, B. Description of New Albion, 1648 128
Plutarch's Vitæ Parallelæ Latinæ, 1470 .. 187
Portraits des Grands Hommes 127
Prault's Italian Classics, 1768 269
Prayer Book, Queen Elizabeth's, 1590 187

BURLINGAME PUBLIC LIB.

BOOKS—*continued.* PAGE

Progress of a Midshipman, The, 1821 126
Pyne's Royal Residences 187
Railway Grange Library, Dispersal of 267
Recueil Général de Coeffures, 1778 268
Redouté's Les Roses 126
Réglement de la Confrérie de l'Adoration Perpétuelle du S. Sacrement, 1776 269
Revelationes Sanctæ Brigittæ, 1521 126
Richard's Tragedy of Mesallina, 1640 267
Rowlandson's Loyal Volunteers 127
Roxburghe Club Publications 127
Saeghman's Verscheyde Oost-Indische Voyagien, 1663 128
St. Jerome's Epistolæ, 1476 187
Savage's Account of the Late Action of the New Englanders, 1691 128
Scot's Perfite Plattorme of a Hoppe Garden, 1574 269
Scott, Sir W. Tales of my Landlord, 1816 .. 127
Shakespeare.
Comedies, 1632 187
Fourth Folio, 1685 187
Seven Ages of Man 268
Shaw's History of Staffordshire, 1790 268
Shelley's St. Irvyne, 1811 127
Shepard's Clear Sunshine of the Gospel, 1648 .. 64
Shorthouse, Mr. J. H.
Dispersal of Library 187
John Inglesant 187
Smith, Mr. Wm. W. Dispersal of Library .. 186
Smith's History of Canada, 1815 269
Smollett's History and Adventures of an Atom, 1749 269
Speculum Humanæ Salvationis, 1467 127
Stanley, Thomas. Poems, 1652 64
Sue, Eugene. Mysteries of Paris 64
Sullivan's Picturesque Tour through Ireland .. 65
Surprising Account of the Captivity and Escape of Philip McDonald and Alex McLeod of Virginia, 1794 268
Sussex Archæological Collections, 1848-79 .. 269
Swift's Tale of a Tub, 1704 267
Sylvius Æneas. Epistolæ Familiares, 1486 .. 65
Tennyson's The Lotus Eaters 65
Thackeray. Flore et Zéphyr 64
Todi, Jacopone da. Laude de la Contemplativo et Extatico, 1514 269
Trilogium Annue, 1493 65
Turri Bartolozzi and his Works 120, 268
Walpole's Anecdotes of Painting 126
Walton and Cotton's Compleat Angler, 1676 (with Venable's Experienced Angler) 65
Whittington, Robert. Lucubrationes 187
Wills' Oour. Works 64, 120, 268
Wilmsurst
Scoggin's Calendar 64
Tyburn Chronicle 64
Winthrop, J. Humble Request of his Majesties Loyall Subjects, 1630 64
Woodward's Caricature Magazine 188
Wordsworth's Lyrical Ballads 128

Wyatt, Mr. Thomas. Dispersal of Collection of Medals 128

FURNITURE. PAGE

Bedstead, Charles II. State 270
Bookcase, Chippendale 270
Bureau, Chippendale 270
Carvings. By Grinling Gibbons 270
Chairs.
Arm, Charles II. 270
Louis XV. Suite 128
Louis XVI. 128
William and Mary 270
Tables, Boulle, etc. 270

GOLD, SILVER, AND PLATED WARE.

Beaker, Commonwealth 128
Goblet, 1650 128
Locket, Gold, *temp.* James I., with Miniature by P. Oliver 128
Porringer, 1680 128
Spoons (The Hilton Price Collection) 128

Holme Lacy, seat of the Earl of Chesterfield. Sale of Contents 270

PICTURES AND DRAWINGS.

Barbudo, F. The Marriage of King Henry V. .. 266
Beavis, R.
Retreat to Corunna, The 123
Tenth Hussars Keeping the Fords of the Esla, The 123
Beechey, Sir W.
Fast Friends 125
Lucy, Countess of Sheffield 124
Bega, C. P. Charlatan and Figures in a Village 266
Bol, F. Portrait of a Lady 63
Bourdon, Sébastien. Jean B. Colbert 124
British School, Early. Portrait of a Lady .. 125
Calvario. St. Mark's, with the Campanile, Venice 63
Casteels, P.
Garden Scene, A 124
Poultry, Game and Birds 124
Chalmers, G. P. Head of an Old Man 266
Chesterfield, Lord. Dispersal of Collection .. 265
Clouet. Francois de Coligny 125
Cole, Vicat. The South Downs 123
Coneghano. The Madonna 63
Constant, B. Madame Sarah Bernhardt 63
Cooper, T. S.
Five Cows on the Banks of a Stream 265
A Group of Seven Cows 123
A Welsh Hillside and Sheep 123
Corot. River Bank 63
Cory, Mr. S. C. Dispersal of Collection 123
Cosway, R.
(Attributed to.) John, First Earl of Sheffield 123
Mary Anne, Daughter of Hon. John Monckton 125
Cotes, F. Abigail Way, Wife of First Earl of Sheffield 124
Cox, D.
Flying the Kite 63
Landscape 265
Cuyp, A.
An Extensive View of the River Dort 63
A Herdsman and Two Cows under a Bank .. 266
Dashwood, Sir George. Dispersal of Collection .. 63
De Gelder. An Old Man Seated at a Table .. 266

PICTURES AND DRAWINGS—*continued.* PAGE

De Hooghe, P. Interior of an Apartment .. 266
Del Sarto.
Portrait of a Lady 267
The Madonna and Child 266
Dickinson, Mr. John. Dispersal of Collection .. 123
Dobson, W.
Charles I. 124
Henrietta Maria 124
Downman, J.
Frederick, Second Earl of Guildford 124
Maria Josepha and Louisa Dorothea Holroyd 124
Way, Mr., and Mrs. G. L. 125
Drax, Mr. J. S. W. S. Erle, M.P. Dispersal of Collection 266
Dutch School. Richard Cromwell (?) 125
Edridge, H. George, Second Earl of Sheffield, and his Sister 124
Faed, T. Morning 123
Fantin-Latour, H. Roses in a Glass 266
Farquharson, D. Aberfeldy 125
Flemish School, Early. Head of a Gentleman .. 267
Fraser, Alex. Sir Walter Scott in his Early Days Dining with one of the Blue Gown Beggars of Edinburgh 266
Frere, Ed.
La Soupe 265
Le Cidre du Pauvre 265
Gainsborough (attributed to). Francis, First Earl of Guildford 124
Gallegos, J. The Feast of the Madonna, Seville Cathedral 266
Gardner, D. Three Children Playing with a Dog 125
Gilbert, Sir J.
Arrest of Lord Hastings, The 266
Buckingham and Cardinal Wolsey 266
Crusaders, The 123
King's Banner, The 123
Raiders, The 123
Gregory, Mr. E. J., R.A., P.R.I. Dispersal of his Works 265
Hallé, C. E. An Invocation 123
Hayman, Francis. Catherine Stanhope 265
Heere, Lucas de. Rene de Batarnay, Comte de Bouchage, and Isabelle de Savoye, Comtesse 125
Heffner, K.
Evening Glow 265
Royal Windsor 266
Herring, J. F., Sen. A Stable Yard 123
Hickey, T. John, First Earl of Sheffield, and Colonel Ridley 124
Hogarth, W. Mrs. Davis, Wife of the Governor of Bengal 267
Holbein. Moses and Aaron before Pharaoh .. 267
,, School. Portraits of a Gentleman and a Lady 63
,, ,, Sir Thos. More and Family .. 267
Honthorst, G. Prince Frederick Henry of Orange and Nassau 63
Hoppner, J.
Anne, Daughter of Earl of Guildford 124
Parkyns, Mrs. (afterwards Lady Rancliffe) .. 266
,, Thomas Boothby 266
Portrait of a Gentleman 63
,, ,, Lady 265
Thomas, Second Earl of Chichester 124

PICTURES AND DRAWINGS—*continued.* PAGE

Hudson, T.
Anne, Daughter of Wm. P. Williams 124
Gibbon, Mr. and Mrs. Edward 124
Sarah, Daughter of Wm. Ellwood 124
Jackson, John Harriet, Daughter of Henry, Earl of Harewood 124
Jordaens, Diogenes 63
Kauffman, A. John, First Earl of Sheffield .. 124
Langley, W. A Village Idyll 265
Lawrence, Sir T.
Francis, Fourth Earl of Guildford 124
Portrait of a Lady 63
Robert Southey 125
Wellington, Duke of 63
Leader, B. W.
February Morning, A: Clearing up after Rain 265
Cloudy Weather on the River Llugwy .. 266
English River in Autumn, An 265
On the River Conway 266
Streatley-on-Thames 123
Sunset after Rain 123
Surrey Sand Pit, A 265
Leighton, E. Blair. God Speed 123
Lely, Sir P.
Family Group of Sir Ed. Hales 267
Frances, Lady Hales 267
Waring, Miss Hannah (Wife of George Ashby) 125
Weston, Miss, and Miss C. 267
Linnell, J., Sen. The Piper 123
Luttichuys, I. Portrait of a Lady 267
Mabuse. The Madonna and Infant Saviour .. 266
Maclise, D. The Play Scene in Hamlet 123
Maes, N. Portrait of a Gentleman 124
May, Phil. Eight Portraits of Politicians .. 123
Mercier, Ph. Sir Ed. Hales, Fifth Bart. .. 267
Millais, Sir J. E. Queen Elgiva torn from her Attendants 123
Ochterveldt, J. An Interior of a Guard Room 265
Ovens (attributed to). A Group 266
Moroni, G. B. A Gentleman and his Wife Adoring the Madonna and Child 267
Muller, W. View in a Country Village 63
Munthe, L. Returning from Labour 265
Mytens. Admiral Van Tromp 266
Nicol, Erskine. His Legal Adviser 266
North, Lady K. A. Lady Anne North, Wife of First Earl of Sheffield 124
Pater, J. B.
Gardens of a Palace, The 265
Interior of a Palace, The 265
Pinwell, G. J. A Country Walk 125
Pourbus, F. Portraits of a Lady and Gentleman 124
Ramsay, A.
Anne, Countess of Guildford 124
Jane Brydges 265
Rembrandt. Portrait of an Oriental Prince .. 125
Reynolds, Sir J.
Faure, Miss Margaret 124
Frederick, Second Earl of Guildford 124
George Ashby, of Haselbeech 125
George Dunk, Second Earl of Halifax .. 267
John, First Earl of Sheffield 124
Richardson, T. M. Como from the Milan Road 265

PICTURES AND DRAWINGS—*continued.* PAGE

Romney, G.
- John, First Earl of Sheffield 125
- George, Third Earl of Guildford 125

Rosalba. Four Pastels of Female Heads .. 63
Rossetti, D. G. Mrs. Morris 125
Roybet, F.
- Examining the Treasures 266
- The Burgomaster 266

Rubens.
- King David and the Elders of Israel Offering up a Sacrifice 266
- Ladislaus, King of Poland 63

Ruysdael, J.
- A Rocky River Scene 266
- Woody Landscape 266

Russell, Mr. G. Peabody. Dispersal of Collection 63
Russell, J.
- Sir Richard Glode, of Orpington 125
- Sir Wm. and Lady Wolseley 125

Sheffield, Earl of. Dispersal of Collection .. 123
Stark, J. Woody Landscape 125
Storck, J. River Scene 266
Teniers, D. A Village Merry-Making 267
Tiepolo, G. B. A Roman Warrior Sacrificing before a Tomb 266
Turner, J. M. W.
- Coast Scene 266
- What You Will! 266

Unknown.
- Baker, Miss Dorothy 124
- Broughton, Miss 124
- Farren, Miss 266
- Holroyd, Isaac 124
- Princess Elizabeth, Daughter of James I. .. 267
- Speke, Lady 124
- ,, Mrs. Elizabeth 124
- ,, Sir George 124

PICTURES AND DRAWINGS—*continued.* PAGE

Van Beyeren, W. Fruit, Pie, etc., on Table .. 123
Van der Neer, A.
- Conflagration in a Dutch Town 125
- River Scene 63

Van Dyck (ascribed to).
- John Cecil, Earl of Exeter, and Two Brothers 265
- Sir James Scudamore 265

Van Goyen. River Scene 267
Van Herp, G. Interior with a Party Merry-Making 266
Van Somer, P. Henry, Prince of Wales, Son of James I. 125
Verboeckhoven, E.
- Ewes, Lambs, and Dogs 123
- ,, ,, ,, Goats 123

Vigée Le Brun. Portrait of a Young Lady .. 267
Vite, Timotes della. The Descent from the Cross 266
Webster, T. Village Gossips 265
Wilson, B. Mr. and Mrs. Richardson and Group 267
Wimperis, E. M.
- A Breezy Day 265
- The Way Across the Marsh 125

Wissing, W. Lady Anne, Daughter of James II., afterwards Queen 267
Woods, H. A Venetian Scene 123
Wylie, Mrs. C. Dispersal of Collection of Theatrical Portraits 266
Ziem. Dutch Canal.. 63
Zucchero, F. Queen Elizabeth 125, 265

POTTERY, PORCELAIN, AND CHINA.
- Chinese Vases, Covers and Beaker 128
- Dresden.
  - Group 128
  - Tureens, Covers, and Stands 128

TAPESTRY.
- Brussels Panels 270

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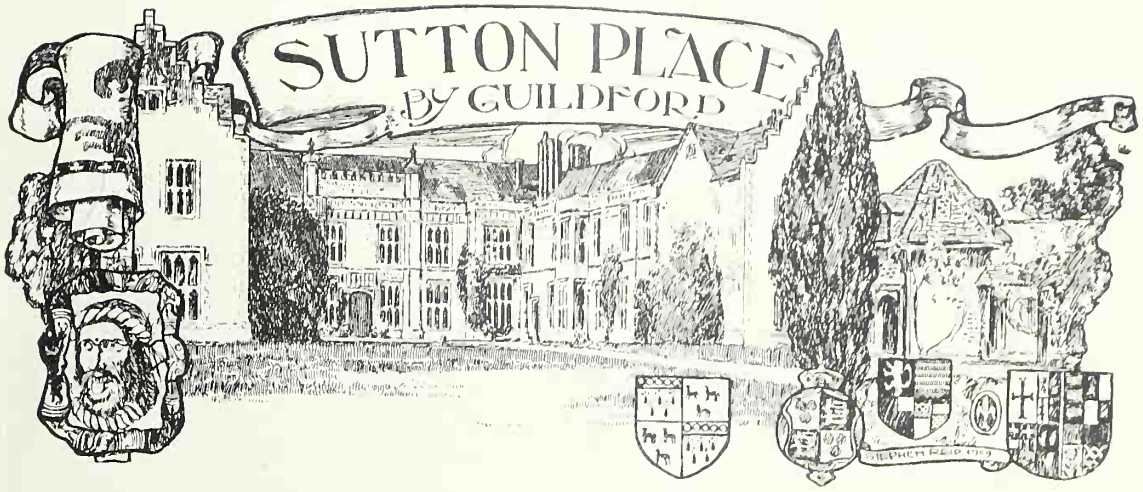

A Surrey Manor House — Part II.

Written and Illustrated by Leonard Willoughby

THE charm of Sutton Place is so illusive, and the features which contribute to its art effect so many and various, that it is not easy to lay one's finger on this or that trait, and say "it is here" or "it is there." The terra-cotta work of the windows; the decorations of piers and architraves; the mellow old brick-work, with its diaper of darker bricks just discernible; and then the beautiful rooms themselves—the hall and long gallery, the drawing-room, dining-room, and panelled hall, with their tapestries, armour, hearth-places, and "magic casements"—all this is but heightened in its effect by the stern extensions and selections displayed in the choice of the furniture, the wealth of *objets d'art*, the bric-à-brac, Spanish glass, pictures, cassone and old needlework; and over all the sense of old romance, as one roams through these rooms, of the spirits of Henry, Elizabeth, Sir Richard Weston, which the modern comforts cannot quite banish from their ancient haunts.

But the ghost whose feet must most frequently roam the floors of Sutton by the glimpses of the moon is that of Sir Richard's son, Francis Weston, who was so

THE GUILDFORD TO LONDON COACH BY FRANCIS SARTORIUS, 1775

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tragically dragged down in the tragedy of Anne Boleyn. Born in 1511, Francis was brought as a page to Court at the age of fifteen, and at once seems to have become a favourite of Henry's—at least, was Henry's constant opponent at tennis, Henry's great game. Large sums of money were played for, too; and in *The Privy Purse Expenses* of Henry, edited by Sir Harris Nicolas (1527), there occur several entries of sums paid to young Weston, such as: "Hose for Weston, 15s.: £6 at tennis; 20s. reward at Easter; reward for keeping a young hound (no doubt at Sutton

THE LONG GALLERY LOOKING NORTH. THE CHEST IN THE CENTRE CAME FROM CHARLES DICKENS'S COLLECTION AT GAD'S HILL.

Place) 15s." Again (in 1532): "The King lost at Pope Julius game to my Lady Marques, Master Bryan and Master Weston, £9 6s. 8d." Again (at Greenwich), the same game and players, £18 12s. 4d., the "Lady Marques" being Anne Boleyn, created Marchioness of Pembroke in 1532. There are also entries of loans from Henry to Weston, one of "£20"—say, in modern money, £240. Another form of gambling which amused the too bluff King Hal was "throwing the dice," and here again we find "£40" (say £550) paid to Weston, "for that he wonne of the King at Dyce at Hanley C£. (200) crons (crowns)"; and "Item, more, £6 3s. wonne of the King at Ingestre." It may be dangerous to win so much from the "bluff" king thus, at any rate, was gained that great intimacy with the king and Anne which brought Francis Weston to his untimely end. In 1538, when Francis came of age, he, like his father before him, was appointed a Gentleman of the Privy Chamber, having, as such, to serve a six-weeks' pageship with Sir N. Carew, Sir John Russell, Browne, Page, Bryan, and Knevitt, all in Henry's inner *côterie*. Well, on January 25th, 1533, Henry married Anne privately, to appear publicly with her as his consort in the April following, and on June 1st came the Coronation, Anne passing in state from the Tower to Westminster. Francis Weston, who was present, was then created a Knight of the Bath at the age of twenty-two. When only nineteen he had married Ann, daughter and heiress of Sir Christopher Pickering, thus becoming possessed of considerable property; but Sir Francis, as he henceforth was, appears to have continued his tennis-playing and gambling till the year 1536, he at that time being the father of a son born the year before, who afterwards became Sir Henry Weston, and owner of Sutton Place.

As regards the share of Sir Francis in the infidelities of Anne Boleyn, here is the story as told by Mr. Frederick Harrison in his *Annals of an Old Manor House*: "It was in April, 1536, that the first steps were taken towards the execution of Anne Boleyn. On the 24th the King signed a secret Commission authorising certain persons named, and nine judges, to enquire into every kind of treason, and to try the offenders. . . . The Commission met avowedly to find evidence which might convict Anne of her guilt." This was not difficult to find. Mr. Paul

DOROTHY ARUNDELL, WIFE OF SIR HENRY WESTON, 1575
BY FEDERIGO ZUCCHERO 71 IN. BY 40 IN.

QUEEN MARY, AFTER ANTONIO MORE
ON PANEL, 70 IN. BY 45 IN.

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Friedmann, in his *Anne Boleyn*, says: "Her courtiers soon found out that the surest road to her favour was either to tell her that other men were in love with her, or to pretend that they were in love with her themselves. She was extremely coarse, and lived at a most dissolute court, so that the flattery she asked for was offered in no very modest terms."

By the 30th of April one Mark Smeaton, a lute-player and Groom of the Chamber, confessed (doubtless under torture) to criminal acts. On May 1st he loved someone in her house more than either his wife or Madge. Anne asked who was that, and Weston replied that it was herself. She professed to be very angry, it is said, slapped his face, rebuked him for his impudence, and told him to go home to his wife. Weston continued his flirtation, and said that Noreys, like himself, came to her chamber more for her sake than that of Madge." And all the half-crazy blurtings of the imprisoned Queen were duly repeated to Lady Kingston and

FLEMISH TAPESTRY IN LONG GALLERY, WITH BIBLICAL SCENE, JOSEPH AND POTIPHAR

Noreys was arrested, and the following day Anne, with her brother Lord Rochford, was taken to the Tower to be committed to the custody of Sir William Kingston, an old friend of Sir Richard Weston. At once Anne began to prattle hysterically to her attendants—and her every word was repeated to King Henry—prattle about Noreys, prattle about Francis Weston. Mr. Harrison says: "Noreys was engaged to Margaret Shelton, Anne's cousin, and one of her bridesmaids. The Queen thought that Francis Weston was paying court to the girl, neglecting his young wife, and spending days from the Court. She had upbraided him, with making love to Margaret, neglecting his wife. The young man, perhaps to appease her flattery, had answered that

to Sir William, who in turn reported to Henry's Cromwell.

Hence the arrest of Sir Francis Weston. He was confined in the Tower, and on May 12th all the suspects were on their trial, the Duke of Norfolk presiding. Smeaton alone pleaded guilty to a grand jury composed of twelve knights, all officials under the Crown, so that a verdict of guilty was certain; and though every attempt was made to save Sir Francis, even the French king, his namesake, interceding for him, the only effect was that the prisoners, instead of being hanged, disembowelled and quartered, were beheaded. The distracted mother and young wife of Sir Francis offered to give up their all—lands, manorial rights, moneys, says Mr. Hepworth Dixon

in his *Two Queens*—if the King would spare his life. It was all in vain.

Weston, for his part, died bravely, leaving behind him this touching letter :—"Father and mother and wyfe, I shall humbly desyre you for the salvacyon of my sowle to dyschardge me of this byll, and to forgyve me of all the offences that I have done to you. And in especyall to my wyfe, whiche I desyre for the love of God to forgive me, and to pray for me, for beleve prayer will do me good. Goddys blessing have my chylderne and meyne. By me a great offender to God." Endorsed : "Detts to divers by S[t] Francis Weston." His and Noreys' bodies were flung into a grave in St. Peter's Churchyard in the Tower. He was his parents' eldest child : their only son.

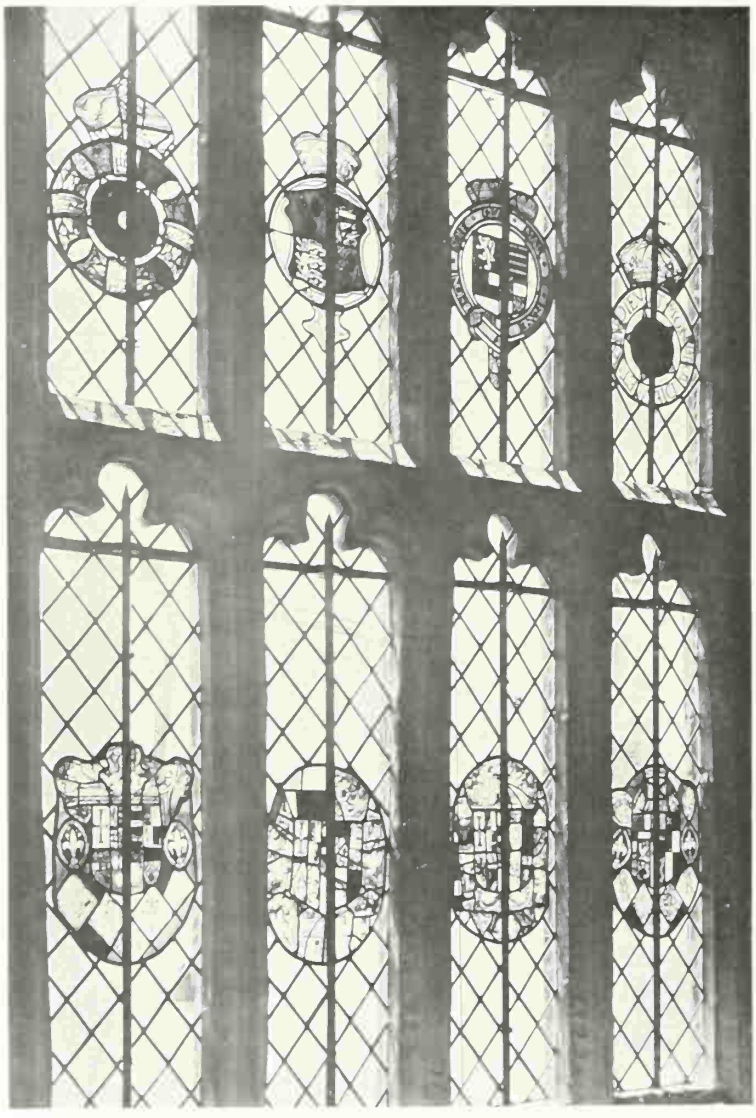
BAY IN LONG GALLERY, SHOWING TERRA-COTTA WORK AND OLD PANELLING

Mr. Harrison remarks : "She (the Queen) had undoubtedly caused the death of the poor lad by her frenzied talk, as she encouraged him to continue with her a coarse and unmeaning flirtation. There is not the slightest reason to assume any kind of criminality between them worse than gross folly and shameless indecorum. Anne was now a woman of thirty-four, who had lost her health, her looks, and spirit, already on the verge of disgrace and repudiation, and known to be surrounded by deadly enemies and unscrupulous rivals. The wild lad was merely a butterfly casually crushed between the fierce millstones of ambitious intrigue, and clearly he was a mere accidental object of Cromwell's plot. The whole thing was as sudden as lightning. Sir Francis, a gay and popular courtier, was arrested suddenly on May 4th, and on the 17th he was a headless corpse."

His father, Sir Richard, bore the tragedy bravely ; and though the son had been thus attainted, and his effects and estates confiscated, the father remained untouched in his offices ; nay, astonishing as it seems, within a few weeks of the execution of Francis, Henry was being entertained by the bereft parents at Sutton Place. The infant son of Sir Francis, Henry Weston, now became heir to Sutton, and succeeded to the estate on the death of his grandfather, Sir Richard, when but seven years of age. Bred to arms, he greatly distinguished himself in the French wars, making at the age of twenty-three a gallant stand in the struggle that lost Calais for ever to England.

When Elizabeth ascended the throne this young hero was in great favour, and at the Coronation in 1559 was created a Knight of the Bath, having previously (in 1550) obtained "restitution in blood," and possession of all the estates, maternal and paternal. He married in 1559 Dorothy Arundell, daughter of Sir Thomas Arundell and Margaret Howard, sister of Henry VIII.'s fifth wife. She was the eldest daughter of Lord Edmund Howard, Marshal of the Horse at the battle of Flodden, and

was thus allied to royalty, and to the greatest families in the land. The portrait by Zucchero of this great lady hangs to-day in the great hall at Sutton (in which she entertained her cousin Queen Elizabeth), presenting her in the frill, ruff, and head-dress of the period, and in its Venetian laces and brocades, covered with jewels, and in her hand she holds a fan; the picture measuring 71 in. by 40 in. Moreover, Sir Henry, who entertained Elizabeth several times at Sutton Place, represented the County in Parliament, and was sheriff in 1569 and 1571. Mr. Harrison remarks: "At the second visit Sir Henry must have been a man of fifty-six, and Elizabeth was two years older—Mary Queen of Scots had been executed just three years, and the Armada had been destroyed just two years before."



STAINED GLASS SCREEN IN UPPER SOUTH BAY IN THE GREAT HALL

I. *Red rose crowned. Tudor badge, motto* [illegible] II. *Royal Arms of England, with Crown and garter.* III. *Arms of William Fleming, 6th Earl of Arundell.* IV. *Red Rose Crown, rose by side of.* V. *Arms of Henry, Prince of Wales, K.G., Earl of Chester, Duke of Cornwall, Rothesay, Lord of the Isles, Prince and Steward of Scotland, Heir Male, Stylia.*

For from this time forward the Westons of Sutton [illegible] to do with princes, courts, and office. [illegible] in their strict Catholicism, now that the [illegible] was established, simple country gentlemen [illegible] after their estates. Sir Henry died in [illegible] in 1564, and knighted by [illegible] in 1603. He died, after an uneventful life, in 1613, and was succeeded by his eldest son, Richard, twenty-two years old when he entered into possession of Sutton Place. In 1622 he too was knighted by James I. at Guildford. Much of his life was spent in Flanders, where he studied agriculture and the system of canals, and in the year of the battle of Naseby published (anonymously) a book on agriculture, which was to produce something like a revolution in British farming, the introduction of clover (in 1645) being due to him, and later on that of turnips and their systematic culture. He died at the age of sixty-one, and Mr. Harrison says of him that "he left his estate greatly reduced and burdened to his children; but he left to his country lessons in husbandry of priceless value, and the first-fruits of an industrial revolution which, down to the age of steam locomotives, was the source of untold wealth and progress." It is not necessary to follow the history of the Westons far down beyond this date, since a good deal of the glamour that attaches to the family faded after the death of the famous agriculturist. Sir Richard; though it must be mentioned that his second son, John, married (in 1637) Mary, the heiress

of William Copley, of Gatton, near Reigate, which accounts for the arms and quarterings in the coats in the window-glasses of the great hall.

It is probable that the accession of wealth due to the seventeen-year-old bride, Mary Copley, enabled the owner of Sutton Place to do much for the house: at any rate, the panelling, which is such a feature of it, was added about this time, and a good deal of the hall glass was repaired and inserted. It was then, probably, that the eastern wing, which had been injured by a fire which ravaged the north wing and gatehouse, ceased to be used as a residence, while the western wing was converted from offices into residential quarters; and to the west again of this a quadrangle was built, in which the offices were then placed.

PIECE OF TAPESTRY DEPICTING EIGHT OF THE PALMER FAMILY, *circa* 1620-1625
THE FIRST FIGURE IS SIR HENRY PALMER, WHO DIED 1555

This John Weston's son, the last male heir, possessed Sutton Place from 1701 to 1730, marrying Elizabeth, sister of Thomas Viscount Gage; and he too repaired and restored the house, refitting the upper part of the scorched east wing, and forming it

VENETIAN BOXES OF IRON, WITH PAINTED ENAMEL PANELS IN LID

into the present long gallery. He left an only daughter, Mehor Mary, the last survivor of the blood of the founder, who, dying in 1782, left the estate to John Webbe, a distant relative, on condition that he assumed the name and arms of Weston. This

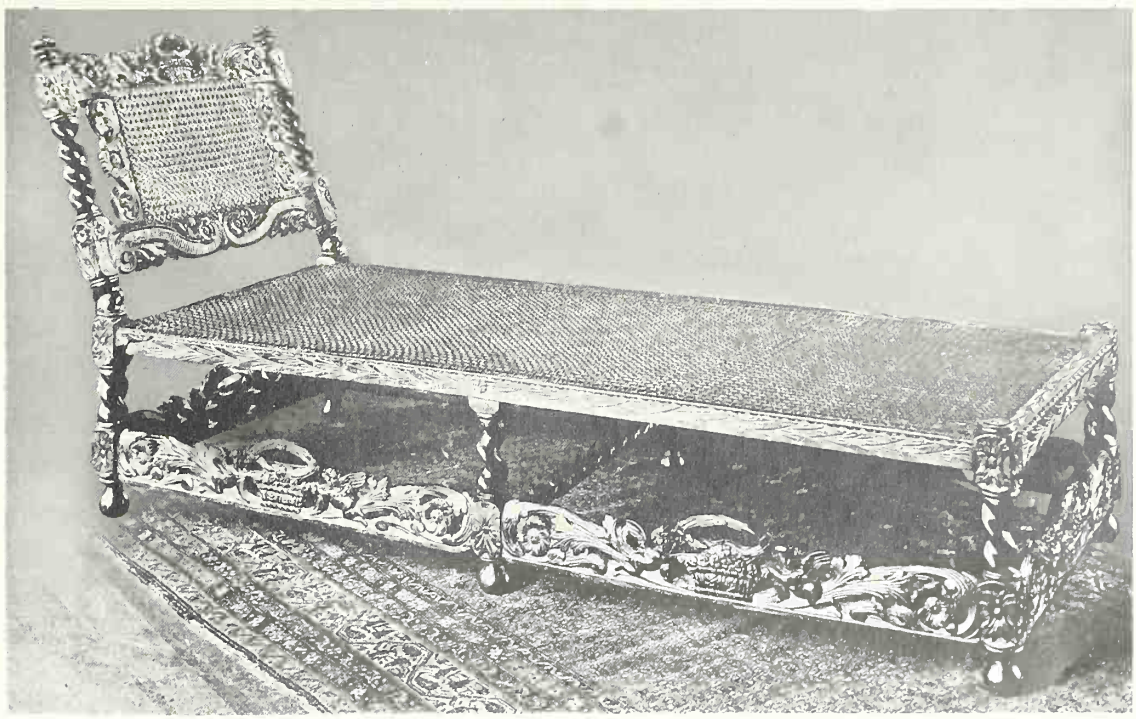
and brick-work, the romance of the old panelling, the wonderful colours of the stained and painted glass-work. And though the furniture and collection of *ouvrages d'art*, which now fill the house, have been brought into it in recent years, nothing is out of place

CHARLES II. SIDEBOARD WITH SCROLLWORK OF STUMP WORK IN PANELLED HALL

gentleman pulled down the outlying gatehouse and that part of the north side which adjoined the east and west wings, thus opening up the quadrangle on that side, which has ever since remained. On the whole it is a matter for congratulation that the house, externally, stands much as it did in 1585; in fact, few Jacobean homes that have stood for nearly 400 years can show so little change.

Some of the illustrations may give a hint of the beauty of the place and its decorations, though mere black and white cannot fully convey true impressions of the colour-scheme, the mellowed tones of the terra-cotta nor hurtful to the old-world tone. The panelled hall, now a charming apartment in old oak, with its Tudor hearth place, its great bay, its suits of armour, was, till recent years, but a lamp-room. The dining-room to the north of this, its great windows overlooking the quadrangle, its walls covered with magnificent tapestries, is a room worthy of the house, yet at one time only formed part of the offices. In here, too, is one of those deep, old fireplaces, at its back a splendid specimen of Sussex iron-work, and above it a carved oak overmantel, very effective, and on three sides of the room excellent specimens of Jacobean carving

MONASTERY TABLE ON THE SIDES OF THE TOP ARE FOUR PIECES OF METAL WITH ROUGH EDGES, AGAINST WHICH THE SOLDIERS RASPED THEIR SWORD HILTS WHEN THEY DESIRED THE ATTENTION OF THOSE WAITING ON THEM



DAY BED CHARLES II. PERIOD

tables. Beyond this apartment is a snug study and library, its windows overlooking the wide, sweeping approach to the house, winding beneath lofty elms. In wandering back across the panelled hall—now the entrance hall—toward the great hall, which is in the centre or main building, one passes the drawing-room which, now so charming a chamber, was (though it is hard to conceive) the kitchen when Sir Richard built his house. To-day we find it a long, somewhat low room, with windows looking on to the spacious lawns and park beyond, adorned with tapestries, pictures, some very recherché Queen Anne furniture, old Spanish glass, highly cut, glinting with gilt embellishments, a seventeenth-century cabinet, with a stand of bronze laquer having large brass hinges and escutcheons, several pieces of Chippendale, with gryphilles very highly carved, supported and surmounted by amorini, Louis XV. commodes having ormolu mounts, inlaid with satin-wood, and a Chinese gold and lacquered chest. Here the chief pictures are one of Madame Savage (1579), one by Watts over the fireplace, and another by Shannon. The next location adjoining is completely panelled in oak, the fireplace placed across a corner of the room—which is lighted by one latticed window—an open fireplace with an iron fire-back, on which is moulded the Legend of the Fox and the Stork. Here, too, three quaint pharmacy jars and some pieces of oak are effectively placed, the whole effect being very snug and

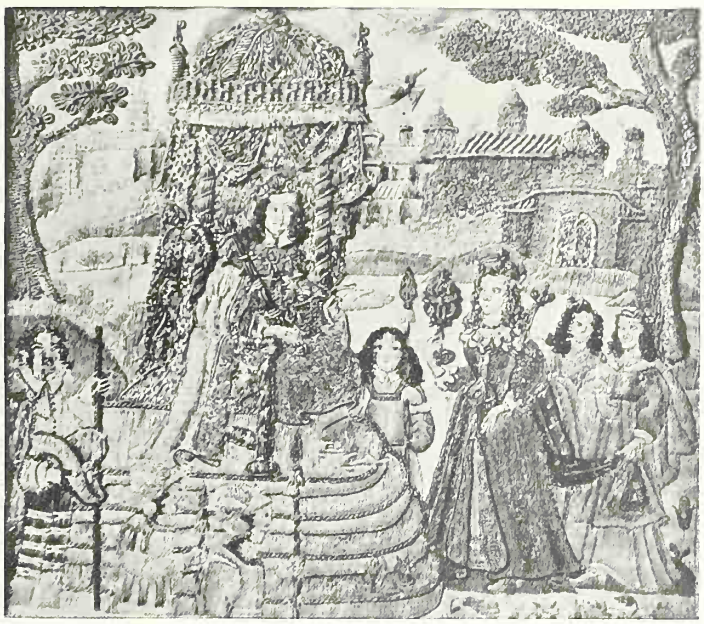
Through the drawing-room one passes the western staircase, which is lighted by a large window containing the six coats of the Webbe-Weston family—modern glass placed there by Mr. F. H. Salvin in 1857. A door at the foot of this fine flight of stairs admits to the great hall at the western end—this measuring 51 ft. 6 in. in length, 25 ft. 6 in. in breadth, and nearly 31 ft. in height. The original entrance to the house was by a doorway—still existing—in the north wall, which doorway is at about a third of the distance from the west end of the hall, opposite to it being one leading to the garden on the south side. The ceiling is quite plain, without pendants or any attempt at decoration, and the entire hall is panelled in oak to a height of 15 ft.—mostly seventeenth-century work—the walls above this being plain white, relieved with trophies of antique arms, very skilfully arranged. The fireplace in the south wall is of terra-cotta, and is, without doubt, the one originally placed there in 1523. It has a four-centre arch with Tudor-Gothic mouldings, and in the spandrils the Weston crest—Saracens' heads and branches of pomegranate with fruit and tendrils. This hall is lighted by fourteen great windows, having ninety-two separate lights in all, each with shields and quarries of painted glass, one coat or set of devices in each light. The effect, as the light pours through, is striking, the stained glass being seen to great advantage. At either end of the hall are arched openings, with balcony rails above the panelling—of which the one at the west end was no doubt used as the minstrels' gallery, while the eastern one was used

PIECE OF STUMP WORK IN LONG GALLERY CHARLES II. PERIOD

by the owner of the room to look down from the solar room at the retainers feasting. The daïs was also at the eastern end of the hall, at either end of its site being the two great bays, while at the western end were the buttery, pantry, kitchens, offices, and stairs to cellars, which occupy the space beneath the hall.

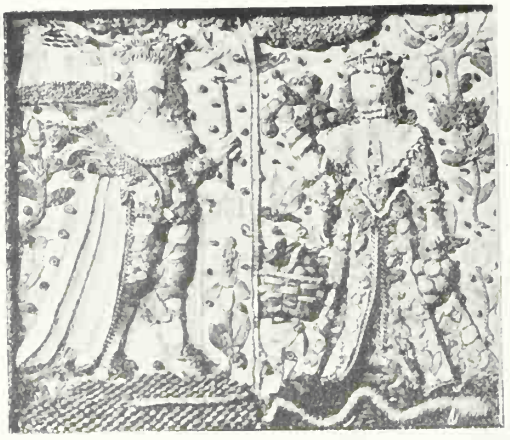
It must have been a sight to look down from the solar room and behold this noble apartment filled with retainers and others in the days when old Sir Richard reigned at Sutton; and still the hall is remarkable, with its many objects of interest, notably the pictures of Lady Weston, Queen Mary, Henry VIII., and Elizabeth. The furniture consists of some old oak, including Jacobean dining-tables, and two very fine inlaid cassone, one with lion's claw and one with ball feet, a Charles II. day-bed and an arm-chair of the same date, its back and arms a pattern of carving, while the Carolian walnut chairs, a spread-eagle in the centre of their backs, are objects of the quaintest vertu.

The apartment leading off from the east end of the hall contains the staircase to the east wing, and also a large tapestry on the subject of the Capture of Carthage by Scipio, the general appearing surrounded by his officers. Besides, an oak chair—late sixteenth century—with leather back and seat, studded with brass nails; a William III. lacquer cabinet on a stand, with brass escutcheons, a gate-leg table, and a finely carved Yorkshire settle, dated 1664, are objects which engage one's interest here. Hence a short corridor leads north to that long apartment which occupies nearly the whole of the east wing, on the right of the corridor being a small study full of original caricatures, drawings, and prints, many connected with the motor-car. As for the long apartment, used for different social purposes, it is practically empty, though one or two pictures hang here, of which one by Sartorius of *The Guildford to London Coach* is notable. To reach the long gallery, which is immediately above this room, one passes back to the east staircase, which commences near the arched opening to the great hall at its eastern end. This fine staircase has three short flights, and is lighted by two great windows, one of them with stained glass, placed by Mr. Salvin in 1857, depicting the Weston arms. At the top of the stair is a large chest of sixteenth-century work, its four panels slightly carved, each painted with a six-pointed star. Facing one here is a double-arched screen of oak, and beyond it is the long gallery, 152 ft. long by 21 ft. wide—a wonderful apartment, though not originally meant to be one apartment, as the three fireplaces prove (two of them now hidden behind panellings), these having been the Westons' apartments, connected with the north wing and gatehouse—now gone—in which the gallery then was. At the far or northern end of the present long gallery was the chapel, and when this disappeared the present chapel near the site of King Edward's hunting-lodge was built. Many very interesting *objets d'art* beautify this room, especially the tapestries, placed there by Mr. Harrison. But these, to be described, would require

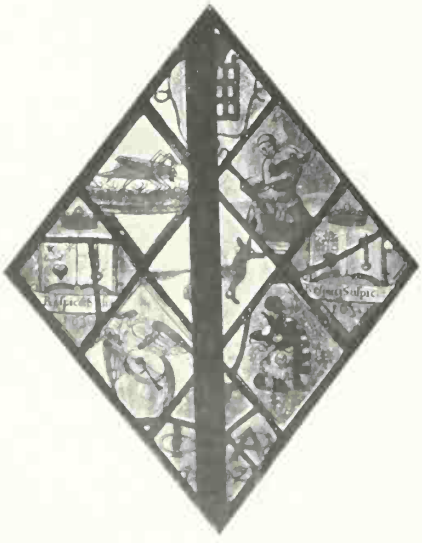


CHARLES II. STUMP-WORK PANEL SUBJECT, "THE VISIT OF THE QUEEN OF SHEBA TO KING SOLOMON"

an article to themselves. The old oak furniture, the Carolian day-bed and chairs, the old monastery table, the stump-work and needlework, are all finished specimens; while the Spanish chest, with its inlaid ivory and exquisite metal fastenings and handles, and the filigree panels and escutcheons on the let-down flap, are highly recherché. The small tall-boy with architectural design, which belonged to Charles Dickens at Gad's Hill, is also interesting, and in fine preservation. Old oak Jacobean dining-tables, one with four and one with six legs and stretchers, a twelve-legged gate-table, and an old farmhouse settle, with cupboards at the back in which sides of bacon used to be cured, help to furnish this immense room, as also do the old Elizabethan forms and seats, high-backed Jacobean chairs, and an elaborately painted



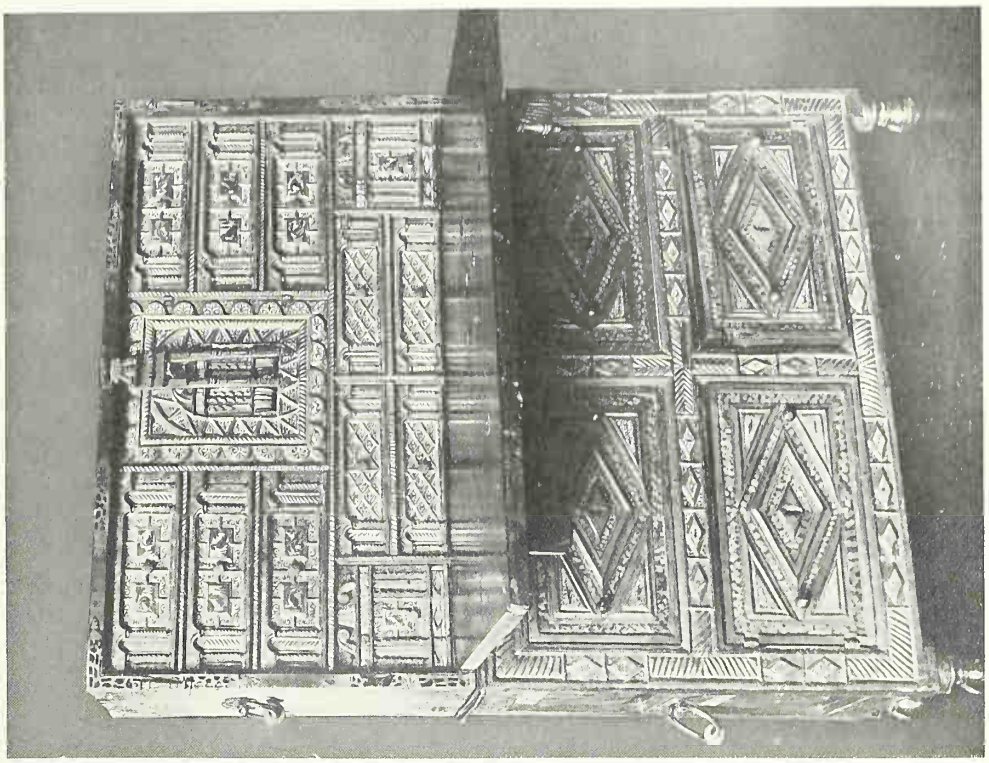
CHARLES I. STUMP-WORK PORTRAITS OF KING CHARLES AND HENRIETTA



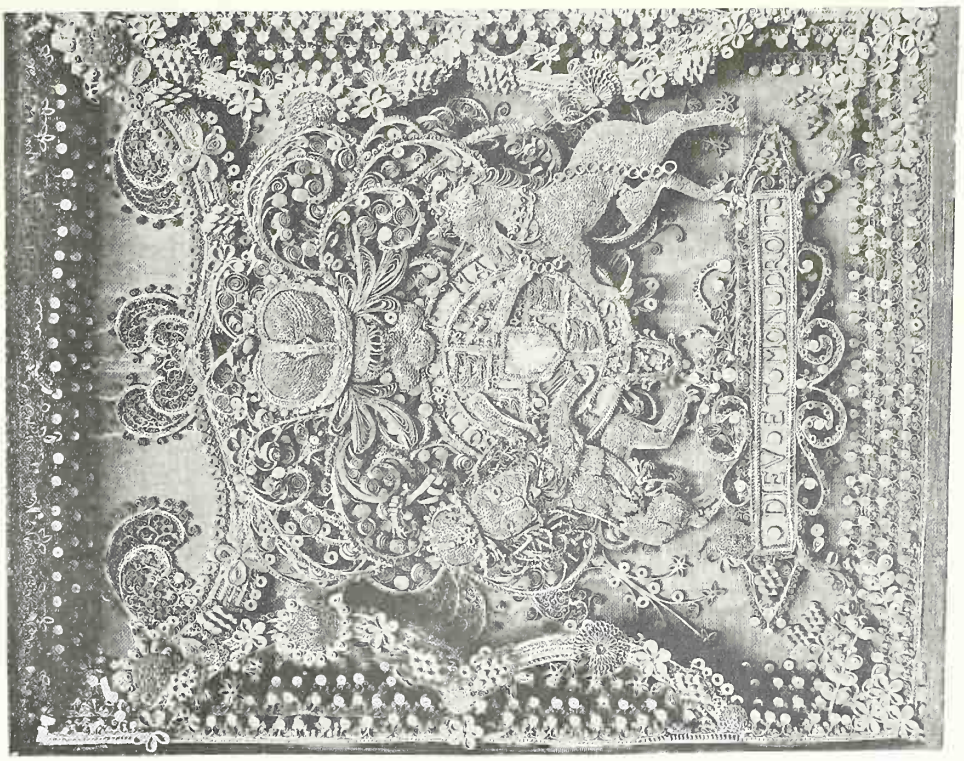
GLASS IN NORTH BAY.—*Subject being sheep-shearing, [illegible] century work. There are also pigs and bullocks at the sides; an owl holding a mirror, a fox, and some flowers and birds. The latter are of original and much finer glass.*

[illegible] SIR THOMAS MORE, WHO WAS EXECUTED BY HENRY VIII. FOR OPPOSING HIS MARRIAGE TO CATHERINE

Vol 26 Pg 15



SPANISH CHEST INLAID WITH IVORY, AND PAINTED WITH BIRDS AND FLORAL EMBELLISHMENTS



CURIOUS DEVICE OF ROYAL ARMS FORMED OF COILED COPPER WIRE

THE DRAWING-ROOM, ONCE THE KITCHEN

Sedan chair. The fireplace is a large open one, and has a made-up overmantel, the iron fire-back having the device of a lion rampant, on either side of it being a recess containing a dinner service of early-English porcelain. A curious device of the royal arms made of coils of copper wire, and an old velvet shield worked with gold and silver wire into the royal arms —once hung over the backs of beds when royalty occupied them—are kept there among the treasured relics of a bygone day.

STATUETTE. BY F. BIOU

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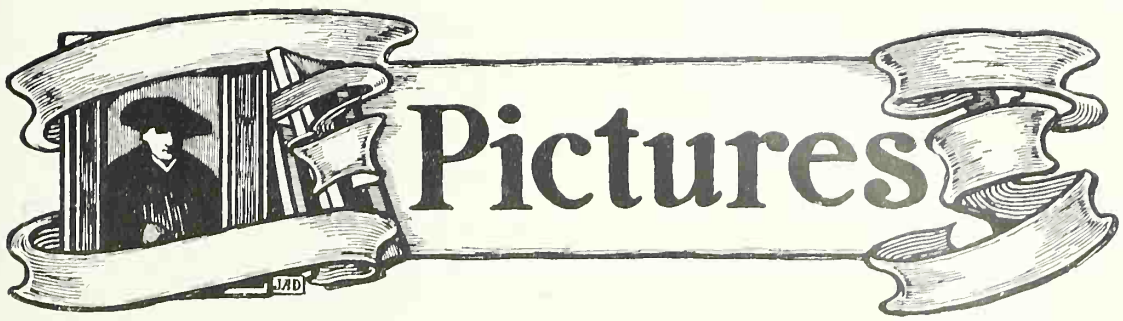
THE SHRIMP GIRL.
BY WILLIAM HOGARTH
National Gallery



The Beauties of Hogarth

By Dion Clayton Calthrop

THERE is an old mulberry tree standing in Hogarth's villa at Chiswick, a tree that still bears fruit. Taste one of these mulberries and you shall have Hogarthian London at your elbow; you shall hear the bark of Pompey and Trump, Hogarth's dogs, and the piping of Dick, the bullfinch; your eyes shall look up the avenue of filberts, where he played ninepins, and see coming towards you a gracious lady.

At once, with this charming creature, the picture opens out on Southwark Fair, and we are well into the swing of the eighteenth century. All the noises and the clatter of tongues are a little unfamiliar at first. The dwarf with bagpipes and the dancing figures, the black boy with his trumpet, the shouts of showmen, clowns, actors, a yelling harlequin, a quack doctor, the murmurs of astonished country-folk, and our delightful lady beating a drum.

She seems to me the very arch-type of Hogarth's fair women; an open, rather round face, eyes full of humour, a big woman, with well-formed hands, a dash of the country coquette, a touch of country simplicity. She actually roused all the decent chivalry of the painter's nature, and he fell out with and beat a fellow who insulted her.

I believe she was the model for most of his beauties; certainly she was the inspiration. I think I can see her arriving, a little nervous and shy, in her best gaudy finery, at the door of the house in Leicester Fields where Mr. Hogarth painted. I

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MARRIAGE À LA MODE TOILETTE SCENE FROM AN ENGRAVING BY ARMSTRONG, AFTER HOGARTH

think I can see her, a little on the defensive, scanning the painting-room under her long lashes, taking in the half-finished pictures, the easel, the strange new atmosphere of the studio, in quick side-long glances. I have seen that glance—provocative, merry: afterwards, in the *Marriage à la Mode*—in the wonderful second picture of the series.

In this first visit to the studio she sees the picture of Southwark Fair laid in carefully on the canvas, she marvels at its accuracy, cries out as she recognises some of the familiar figures, laughs at the falling platform and the struggles of the actors to save themselves; Hogarth talks easily to her, gets her to tell him about her curious vagabond life, her days of drumming at fairs. She knows her London, does the fair drummeress: it is a bond of quick sympathy between herself and the painter. Almost before she knows how it has happened she is standing in a good light being drawn on to the canvas. The dog has made friends with her and is now sleeping on the floor by her feet. Hogarth is painting slowly, talking rapidly. He learns little bits of gossip about the people of the fair—about the peep-show man, the actors, the tight-rope dancers; good company, Bohemian people, kind to each other, easy living. She tells him a little of Lock's Fields, near the fair, an awful, dreary slum, where the poor live huddled together; the peep-show man, and the men who sell cheap flannelette and shrimps and periwinkles; the [illegible] lady showmen, the owners of all the [illegible]

It is from this bundle of motley humanity that Hogarth will one day find his *Shrimp Girl*. He had [illegible] looking beauty in ugly places, and to [illegible] it can be found in, rub the squalor and filth [illegible]

THE RAKE'S PROGRESS PLATE IV. ARRESTED FOR DEBT AS GOING TO COURT
FROM AN ENGRAVING BY H. ADLARD, AFTER HOGARTH

The painting-room shuts off the outer world of Leicester Fields; but the drummeress knows it well. She has a passion for the theatre: knows Garrick by sight. Mr. Hogarth knows the great actor—he goes up immensely in her estimation.

As he paints they compare notes on London—fascinating, odd little sketches of her London; broad, humorous scenes from his. They know the windmill in Rathbone Place, the bear-pit in Soho, the Angel in Cursitor Street, the sponging house with the peculiar sign-board. Mrs. Hogarth comes into the room, and again the drummeress is on the defensive. She does not understand the artistic life; she does not know how she stands in regard to Mrs. Hogarth. That lady, however, is a good soul, and soon they are all talking quite amicably.

In time this dear drummeress—this flower of the gutter—finds her way frequently to Leicester Fields. The Hogarths look after her (there is no evidence to support this, but one sees the face in later pictures). They take her to entertainments at Vauxhall, the *ridotto al fresco* entertainments, where one sees all the world and his wife.

I make no doubt but Hogarth learnt a great deal of London from this girl, and added it to his store. His mind is full of vivid pictures of the life of his time, of all the by-ways of the theatrical world, the fashionable world, and of the taverns and coffee-houses, and mug shops. He sees, tastes, smells, hears everything, and, in his wonderful way, puts it all down, and allows us to see the beaux and great ladies and the little black pages, and the beggars and highwaymen, bilks, cut-purses, foreign counts, singers, all the inhabitants of the Alsatia of St. Giles—the Holy Land as it was called—and all the fops and fribbles of Pall Mall.

There is such a noise in some of his pictures that the sounds of the times come clearly to us, and, above all, the *rub-a-dub-dub* of the charming drummeress. We can hear the creaking poles of the sedan-chairs, the moan of the swinging sign-boards, the rustle of the whale-boned petticoats, the hoarse cries of the street vendors: "Bed mats, door mats," "Lavender," "A pottle of fresh strawberries," "Chaney oranges"—all of them.

SOUTHWARK FAIR FROM AN ENGRAVING BY T. PHILLIBROWN, AFTER HOGARTH

Round the corner from Leicester Fields is Cranbourn Alley, down which the drummeress passes—*sans* drum—on her way to the studio. There are beggars and match-sellers and bailiffs, and a crowd of French people there. It is petty France, and full of water-gilders, watch-makers, sign-painters, and hair-dressers. There are French ordinaries there for French taste in food, just as there are to-day. The hair-dressers came mostly from Long Acre and Covent Garden piazza; Hogarth knows their shops well—he is great upon the humours of a wig.

There are cries, awful cries, that come across the years to us and drown the *rub-a-dub-dub* of the drum. The voice of Silas Todd ranting at the criminal in the cart as it moved slowly up the road to Tyburn; the hoarse voices calling out, "Last dying speech and confession": the hum of vicious interest as the poor highwayman drinks his last mug of stingo or rum punch at the Bowl House by St. Giles's Pound. But worse, far worse to me, is the cry from Bridewell, where Sir Robert sits in his chair, a mallet in his hand, while poor women were half stripped and lashed by a beadle in blue: it is their cry I hear most persistently, their cry for mercy that the judge may give the signal for the lashing to cease, their agonised cry as they watch the mallet and call in their pain, "Knock, Sir Robert; knock, good Sir Robert, knock." The fair drummeress knew it all; hers was a life of vagabondage, of highways and by-ways, until she came to sit at Leicester Fields, and even then it was but a change of gipsydom.

What Hogarth painted one could hear, one could also taste; like another great master of low life, Charles Dickens, who had the Hogarthian mind, his work is full of eating and drinking. One tastes the big, succulent beef he paints in *The Gate of Calais* (where, by the way, he was clapped into a guard

house for sketching); one tastes spiced Hollands, and nantebaugh, dragons' milk, angels' food, and go-by-the-wall; one gets the flavour of stum, stingo, 'quest ale, and masch beer; one smells the oil and soot of the boot-black and the heavy perfumery of the great lady.

What a London it is that Hogarth discusses with his model: gilded sedan-chairs swaying past the Wooden Horse in St. James's Mall, whereon is perched a soldier for punishment; duels being fought in the fields where now stands the British Museum; the toy-shops in Fleet Street, where a blouseyFrench-woman will sell you masks and dominoes, cogged dice, or allow you to address *billet-doux*.

THE DISTRESSED POET FROM AN ENGRAVING BY G. PRESBURY, AFTER HOGARTH

In all the dirt and glitter and grime, in all the noise and filth, we are shown now and again a face, fresh and countrified, simple, yet with a knowing humour, a good, clean, kindly face untouched by cynicism, unspoilt by squalor, and we hear dimly, distantly, *rub-a-dub-dub*.

I believe that Hogarth, who found material everywhere, who had an amazing memory for essential detail, and thought as much of a characteristic tear in a coat as the coat itself, filled his studio with all manner of odd folk, whom he brushed into immortality on his paintings. He takes us into every class of society, every kind of room; exposes folly after folly, feeds in high and low life with an equal ease, with the same sense of satire. Yet, though he does this, his heart is young and believes in human nature, and his pictures are redeemed by rare touches of beauty.

I can imagine Mr. Hogarth's consultations with his wife and his model over the correct clothes for his heroes and heroines. Then he would call to his aid Mrs. Holt, who kept the ready-made frock shop, where "a good and most fashionable stript dimity and flowered blue and canvas frocks." He might, perhaps, consult Mrs. Holt, whose card he engraved: "Mrs. Holt at y^e^ Olive Posts in y^e^ Broad part of the Strand"—and go, then, into details of Padesois, Lustrings, Valenciennes, and Point de Dunquerque.

What is there in his long painting life he did not chronicle from 1717, with his snuff-box lid design from the "Rape of the Lock," to 1761, and his last portrait of himself with a pipe? He gives us all his time with relentless truth, without a touch of morbidity. He puts as much into a door-knocker, or the expression of railings, as did Charles Dickens. Through him we see the interiors of almost every class of town home, of low drinking house, garret, cellar, and jail. We know actors, prize-fighters, bullies, beaux, and fair women. We see the painter himself, his wife—a very handsome woman—his sisters, father, servants. We see his painting-room, his pets. Never did painter mirror his life and times more faithfully—a wonderful catalogue of work. One has merely to read a list of his prints to see how extensive was his grasp on the world of his day. He shows us the King, David Garrick, Miss Rich, debates on palmistry, a murderess, a stay-maker, a veritable gallery of noble lords and ladies, judges, parsons, soldiers, and sailors.

Listen to a letter from the immortal Mr. Sterne to Mr. Berenger begging that "Howgarth" shall do a frontispiece to *Tristram Shandy* "to clap at the front of my next edition."

I set myself to do with his beauties, and I find myself discovering beauties everywhere. I look and look again, and see charming faces peering at me out of corners of pictures, and out of the confused riot I cannot help hearing the *rub-a-dub-dub* of the fair drummeress. It may be that I am overtaken too strongly by this fancy: but there it is for all that. I hear the drum as I look at the

breakfast scene in *Marriage à la Mode*, I hear it in *The Road to Tyburn*, I hear it very distinctly when I look at *The Strolling Actresses*, it sounds for me through all the clang and hurry of the *March to Finchley*, it sounds even in quiet pictures like *The Lady's Last Stake;* in fact, the drum seems to beat up all the ghosts of those real living models Hogarth drew and painted from, and to bring them

MARRIAGE À LA MODE BREAKFAST SCENE FROM AN ENGRAVING BY T. E. NICHOLSON, AFTER HOGARTH

thronging round me as I write. The man who painted the orgie of *The Election Entertainment* could paint David Garrick's wife with a charm and grace hardly equalled in his time. She possibly is the most absolutely beautiful woman in his gallery, the daintiest lady, the most refined.

Look, again, at the maids of the Duke of Cumberland Inn, in *The Invasion—England*, the charming laughing country girl who is measuring the grenadier's broad back with her apron. Look, too, at David Garrick standing for the figure of the countryman in the same picture—a masterpiece of expression.

The second scene of *Marriage à la Mode* contains one of Hogarth's most wonderful portraits of women. Lady Squanderfield sits stretching herself gracelessly in her saloon—it was painted from Horace Walpole's house, No. 5, Arlington Street—she is dressed in a loose jacket and a pretty cap, a negligé costume after the night-long entertainment she has given. My lord, who has been elsewhere, as the cap with a blue ribbon dangling from his pocket shows, has fallen, beaten by dissipation, into a chair—Hayman, the artist, is supposed to have been the model for this figure.

My lady glances at her dissolute husband. Her whole coquettish character is betrayed by her glance, her careless attitude, her abandon to her weary lassitude of body. Her future history lies waiting in her face. She is not bad, not wholly bad, she is the sport of ill circumstance, the plaything of that age, brought up to love money, luxury, an easy life.

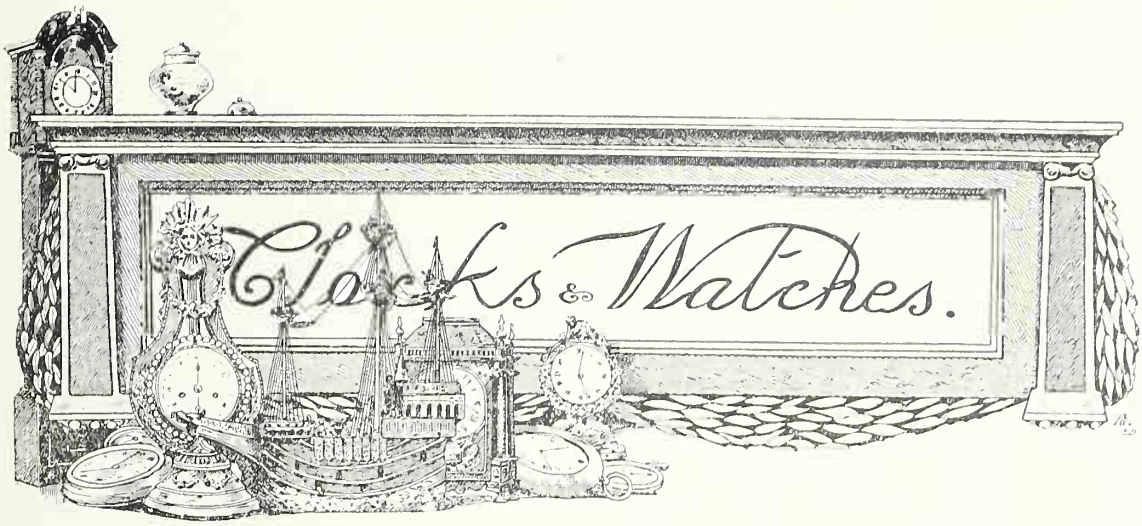
Every detail in the room has its dramatic value—the young fool's broken sword, his hair without a ribbon, his open waistcoat, the very dejection of his legs, the lack-lustre eye. Then there is the

THE INVASION—ENGLAND
FROM AN ENGRAVING BY T. PHILLIBROWN, AFTER HOGARTH

steward who leaves the room hand raised to heaven in protest, a batch of unpaid bills in the other hand. There is the yawning footman in the background pulling the chairs from the card-tables back to their places by the wall. The mantelpiece holds a broken-nosed bust and dropsical ornaments; the clock shows that it is twenty minutes past twelve of the morning. Lady Squanderfield is just up and about to take the dish of tea by her side; my lord, it appears, has only lately come in. There is in the whole picture such an air of stale pleasure, of debauchery, of the dingy splendour of immorality, such a mountain of wonderful suggestion in so little space, that there is no wonder in me when I look at it that numerous pens have written essays and criticisms on it alone. The series of *Marriage à la Mode* is one of the greatest things in all English art, not one picture fails in its purpose, no detail but unites the understanding of the whole, and for dramatic painting it quickens no equal. And this artist who could give a delay of six years, to Mr. Lane for one hundred and twenty-six pounds, or just under seventeen pounds apiece, as Hogarth paid four guineas each for the Carlo Maratti frames.

So we go back to the painting-room in Leicester Fields and Mrs. Hogarth and our drummeress, and we see a room full of ghosts—ugly, distorted, swaggering, all kinds of forms and faces—while here and there we see a face of simple country beauty or town refinement, and we guess these to represent the painter's belief in the sweetness of his fellow-creatures. It is as if among the close alleys of dingy houses, by the gutters where he wandered, in the airless drawing-rooms he visited, he saw always a round, rosy, healthy face, full of transparent honesty, which helped him through the mazes of life, and gave him joy in his villa at Chiswick, and allowed him pleasure enough to whistle to Dick the bullfinch, and bury Pompey the dog with tears in his eyes. The big drum from Southwark Fair beats in my ears even as I say farewell to the drummeress.

[illegible] FROM AN ENGRAVING BY T. PHILLIBROWN, AFTER HOGARTH



Old Verge Watch-cocks

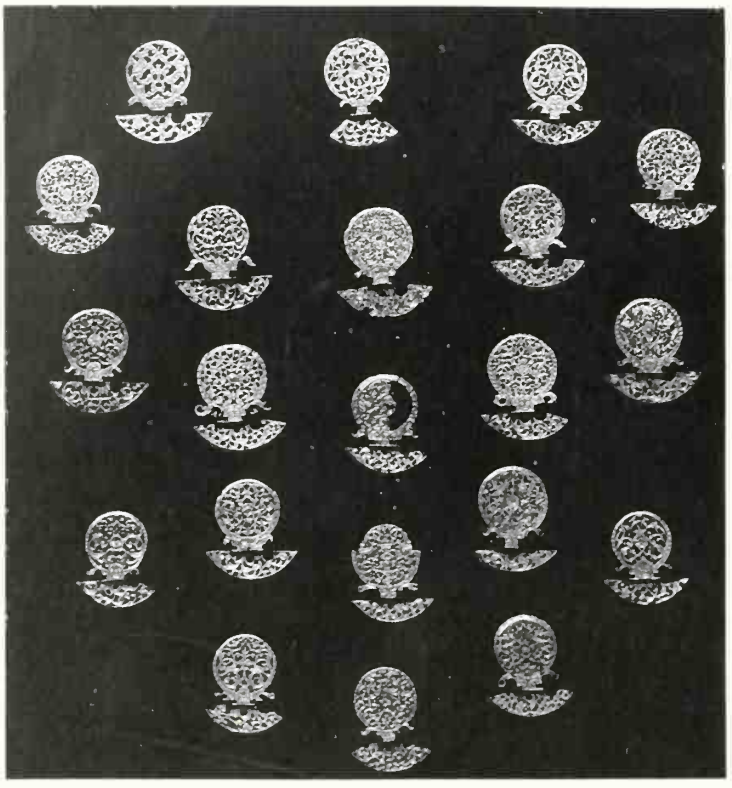
By Dudley C. Falcke

I DESIRE to call the attention of your readers to a branch of collecting which, up to the present, has not received the attention which it deserves.

About the end of the seventeenth century a new development in the works of verge watches resulted in a covering being made for the balance. This covering, called a watch-cock, was at first probably plain, but the size of the surface in an artistic age soon suggested embellishment, and the variety and form of the decoration, which was all done by hand, is the subject of this article.

The watch-cock itself is probably familiar to your readers, as some twenty odd years ago it was made

No. I.—OLD VERGE COCKS



No. II.—OLD VERGE COCKS

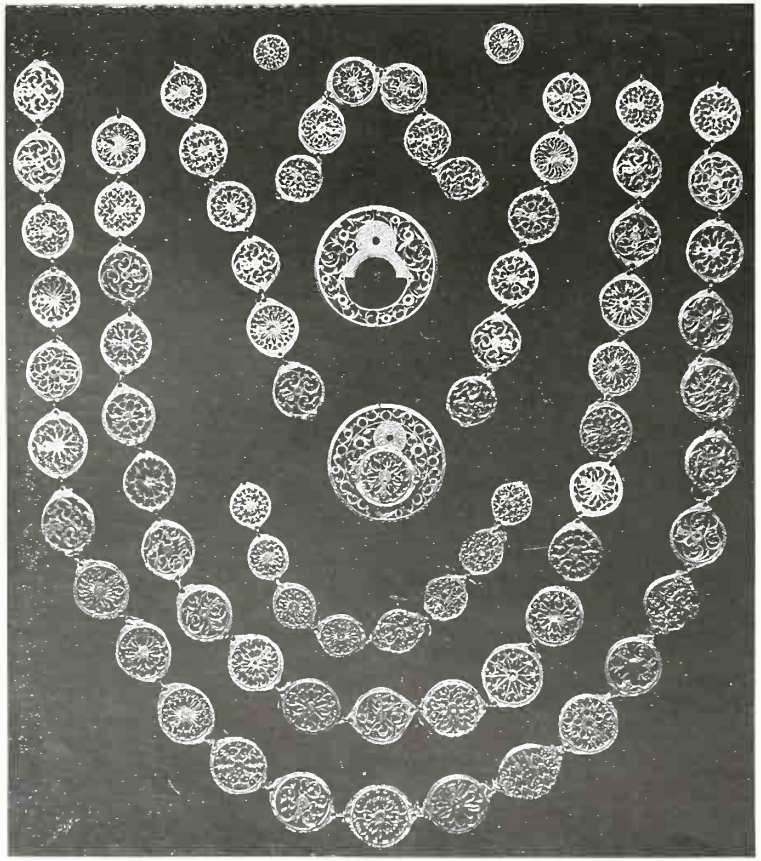
up into various articles of adornment, such as brooches and necklaces. This fashion caused many old verge watches to be broken up, and, the supply not being equal to the demand, forgeries even were made in Birmingham. These are rare now, and can be easily detected by their inferiority: but as the craze lasted only a few seasons they soon disappeared. Since that time verge watches, long superseded, have been broken up as valueless: but the jewellers, recognising the beauty and fine workmanship of the verge cock, as a rule put it aside, so that at the present moment, many are to be found in England and abroad. But, plentiful as they are, the time must come when the supply will fail, and now or never is the opportunity for the collector.

The ordinary verge cock is a brass disc with a foot. This was pierced by hand in a variety of designs similar in character but never alike, and then, after being chased, engraved or otherwise worked, was heavily gilt by the old process known as water or fire gilding.

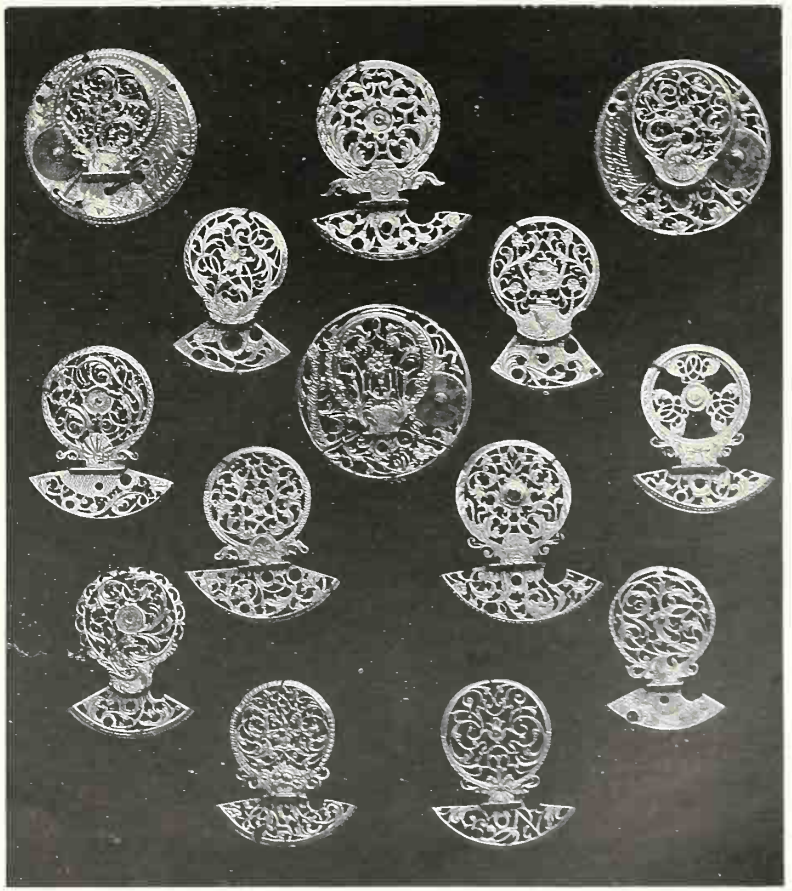
It is somewhat difficult to classify verge cocks under the heading of date because the dates overlap. Broadly, they run from the end of the seventeenth to the beginning of the nineteenth centuries: but the collector will find, after a little study, they can be classified under the head of form.

The first great division is that some are carved and some engraved, and each of these have common characteristics. The headings I have chosen are as follows:—

1. Ordinary engraved.
2. Ordinary carved.
3. Engraved with birds.
4. Carved with birds.
5. Engraved with heads.
6. Carved with heads.
7. Symmetric and geometric patterns.
8. Eccentric patterns.
9. Unusual patterns.
10. Chased work.
11. Animals (other than birds).
12. Incurved patterns resembling ironwork.
13. Open-work edges.
14. Initials worked in the pattern.
15. Foreign ones.
16. Exceptionally rare figured ones.
17. Open-work feet.
18. Large ones with open-work feet and wings.
19. Silver ones.
20. Enamelled ones.
21. Circular, with an arm on each side, but no foot.



No. III.—OLD VERGE COCKS FOREIGN BRIDGES



No. IV.—OLD VERGE COCKS ENGLISH SILVER

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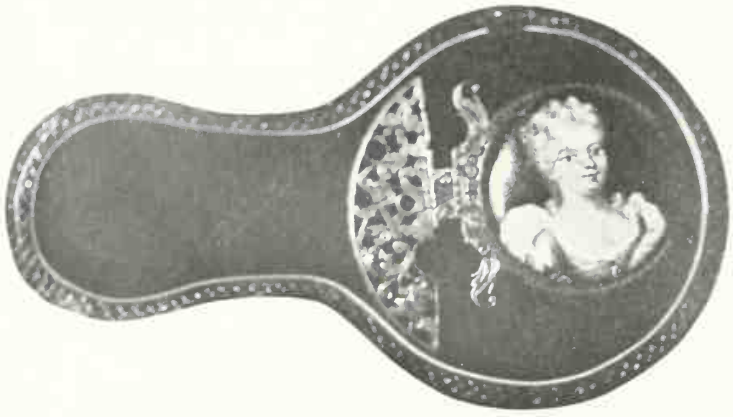
The first illustration gives an example of each of the first seventeen on this list.

No. ii. is a shield of large ones with open-work feet and wings—No. 18 in the list. The one in the left-hand top corner is a Birmingham forgery (scarce); the one in the centre, with half-open face, is an example of the pendulum watch rarely met with.



No. V.—ENAMELLED WATCH-COCK ENGLISH QUEEN ANNE PERIOD

No. iii. is a shield of foreign ones called bridges.

No. iv. consists of English silver ones, some with pierced plates.

No. v.—Enamelled.

The collector will find that his specimens show to the best advantage mounted on velveteen shields; they, moreover, have a decided decorative value when tastefully varied in arrangement.

The first thing to observe in watch-cocks is the beauty of the workmanship, for, although they are of various degrees of merit, the best are finely pierced and cut, and, with the exception of those classed as geometric, two will never be found exactly alike. The second thing that strikes the collector is the rarity of exceptional specimens, and he comes to the conclusion that the workmen of the eighteenth century was a splendid craftsman, but was lacking in originality. To the collector's inventive mind the form of the verge cock suggests possibilities of many conceivable treatments—a peacock with spread tail, birds of grotesque personality, coats of arms, indeed every form with which the artistic temperament is familiar; but he will find that such designs are scarce, and it is exactly the rarity of unusual designs that adds keenness to the search, and that gives such splendid possibilities to this branch of collecting.

No. V.—ENAMELLED WATCH-COCK [illegible]

A very rare cock—I spare the reader the obvious jokes, Latin and English—is the silver cock. A friend wrote that he had a unique verge cock in silver. Did I feel envious? No! For he added, "I have had it made into a brooch for my wife." However, I became keener in my quest for the unique thing. Watchmakers told me they had been in business twenty-five years and had never seen one; others absolutely denied their existence; one wrote that in forty years he had only come across two. Well! at least there were two, and this put me in heart and spoilt my friend's "uniquity." For the encouragement of collectors I can tell them that my collection now contains fifty English specimens, two of which are attached to their original completely pierced plates, two others to half pierced plates, and one, possibly unique, bears a gold face. In addition to these, there are fourteen silver foreign specimens with various designs, such as coats of arms, double eagles, and a crucifixion. Probably one reason for their being so scarce is that many were melted down when silver fetched five shillings an ounce.

I now come to the rarer gilt ones. The earliest in date is about 1685; this has an uneven foot, that is, it does not follow the curve of the plate as all later ones do. Britten, in *Old Clocks and Watches and their Makers*, gives even earlier ones,

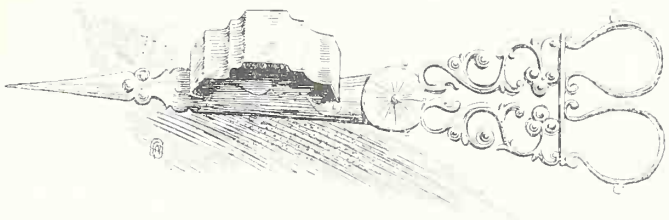
ranging in date from 1590 to 1680; no doubt they are to be found. Next in date, from about 1702, are large ones with wings at the base of the head (No. ii.); these sometimes take the shape of birds' heads, a feature I have sometimes found in furniture. The open-work foot (No. i., No. 17) dates from 1700 to 1770. The solid foot appears in 1720. Jewelling the pivot holes began in 1704, and Britten tells a capital story how the Clockmakers' Company successfully opposed the extension of the patent by putting in evidence an early watch already jewelled, "which was of great use to satisfy the Committee." Of late years, a member of the Company, while examining the watch, discovered that the jewel—a soft stone—was set in the verge cock over the pivot, but the pivot actually worked in the brass verge hole; in fact, the jewel was purely ornamental. The pendulum—the one illustrated with the half-open face—(No. ii.) dates from 1740 or possibly earlier.

Among the rare patterns in my collection are to be found various coats of arms, one with the motto "Justicia virtutum regina," so finely cut that it can only be deciphered with the aid of a strong glass. Various figures, such as a recumbent shepherd with his crook, finely engraved, the Royal Arms with the initials G.R., masonic emblems, initials, including my own pierced in the design, a representation of Nelson with one arm and a ship, Lord Howe with the name inscribed, a harlequin, a siren, rats nibbling at a vine, a farm scene containing a cow, pigs feeding from a trough, the farmer, with a pipe in his mouth, shouldering a scythe, farm implements, a pump, a five-barred gate and a paved pathway leading to the farm-house surrounded with palings. There are many others. A collector has lately informed me that a case in the South Kensington Museum contains ten silver cocks with the card "Bought in 1878, £7 10s. 0d." I have said nothing as to the cost, but, as a rule, gilt ones can be obtained at quite a moderate price at present, although I fear, as they become scarcer and better appreciated, like everything else, they will advance in price.

I was for a long time puzzled by occasionally finding specimens, chiefly in silver, with the rim raised and the rest of the body sunk. Lately I discovered that these were originally covered with a coloured glass, the edges of which were bevelled. I have now two of these in silver with blue glass covers. Another, in brass, is in the collection of Mr. Savin, of Cromer. For rarity I place these second.

The rarest of all are those which are enamelled (No. v.). Of the two in my collection one is English of the Queen Anne period. The best place to study verge cocks is in the splendid collection of watches at the Guildhall Museum, where they can be seen in their original position on the works.

I cannot within the limits of this article give a fuller description, but I am encouraged to hope that the short account here given may point the way to a form of collecting worthy the notice of connoisseurs, and which, as far as I am aware, has not received the attention it deserves considering the beauty of the work and the interest of the pursuit.



More about Salt-glaze

By G. Woolliscroft Rhead

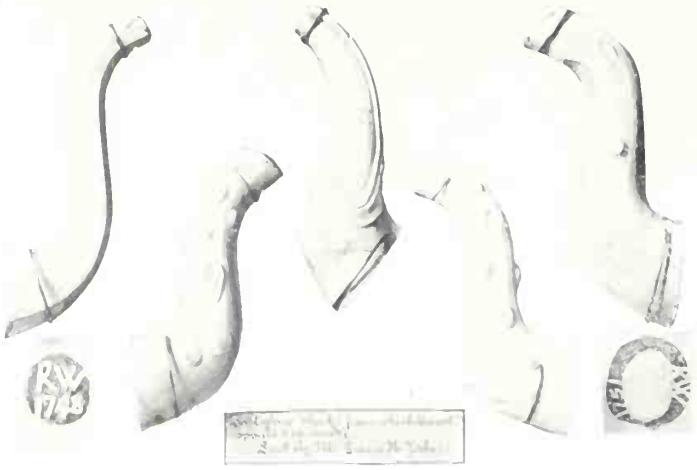
THE last word will not be said about salt-glaze until the last remaining piece comes to light. The surface beauty of the material itself—the hardness and fineness of its body, the sharpness of its delicately moulded ornaments, the almost complete absence of any marked examples, making it next to impossible to identify with any degree of certainty the work of individual potters, all combine to invest salt-glaze with an interest and a fascination which no other English fabrique can boast.

This uncertainty is tantalizing—we want to know who were the potters who were responsible for the individual pieces? It is well known that Aaron Wood spent many years of his life in cutting salt-glaze blocks—that during his apprenticeship to Dr. Thomas Wedgwood he worked locked up in a room by his employer—that he cut blocks for Josiah Wedgwood during his partnership with Whieldon. But how many marked examples exist? There is a tradition in the Potteries that his blocks were buried with him, and this is also said of his son Enoch.

But whilst Aaron Wood is generally credited with so much, it is scarcely suspected how great a part his brother Ralph played in the production of salt-glaze. He, too, was a block-cutter, and was probably by far the most skilful of the brothers, owing to his exceptional power in the modelling of the human figure. In the South Kensington collection is a block for a cream-jug with pecten shell motif, signed R. W., and dated 1749. By careful comparison we are thus enabled to locate a number of pieces, although the potters were constantly imitating each other's designs, and, moreover, did not scruple to make use of the process of *moulding* for this purpose.

By the courtesy of Mr. Louis Jahn, the able curator of the Hanley Museum, we are enabled to illustrate for the first time a set of blocks for teapot spouts in his collection bearing Ralph Wood's mark. The outer ones only are marked, the rest are unmarked, but every fresh marked piece serves to clear up a doubt.

All the potters made salt-glaze during the salt-glazed period, which lasted, roughly speaking, from about 1700 to 1800. Simeon Shaw says: "The benefits accruing from the great demand for the salt-glazed white stonewares caused the inhabitants to tolerate the method of glazing, although for about five hours of each Saturday fifty or sixty manufactories sent forth dense clouds of vapour that filled the valleys and covered the hills to an extent of several square miles." This arrangement of firing only on a Saturday was made in order to mitigate the nuisance of the fumes of the soda-silicate. The conical-shaped ovens had circular holes near the top, below which a wooden platform was erected: on this platform stood the men, naked, but swathed in wet



SALT-GLAZED MOULDS FOR TEAPOT SPOUTS WITH RALPH WOOD'S MARK. JAHN COLLECTION. HANLEY MUSEUM

cloths as a protection from the heat, and to help them to withstand the fumes, shovelling in the salt when the heat was greatest. The glaze is deposited in minute granulations, producing, as is well known, a surface somewhat resembling fine leather, or the skin of an orange.

BOTTOM OF SALT-GLAZED TEAPOT MARKED "WEDGWOOD, 155"

The various developments of salt-glaze are as follows:—

In the earliest period the body was of a drab colour, slightly varying in tint, upon which stamped ornaments were applied.

In 1720 John Astbury is credited with the introduction of white Devon clays, and also of ground flint into the body for the purpose of increasing its whiteness and hardness—the work of this period being characterised by sharp, clearly-cut relief ornament produced in the white by means of moulds.

The story of the accidental discovery of the use of ground flint has been often told. Astbury was making one of his periodical journeys to London, when at Banbury he was delayed by an inflammation of his horse's eyes. The ostler at the inn where he was staying took a piece of common flint, heated it to redness in the fire, cast it into cold water, when it broke up into fragments of the purest whiteness. This, when reduced to powder, was blown into the animal's eyes with satisfactory results, being, as a matter of fact, a well-known remedy. To a man of Astbury's keen perception a hint of this kind was sufficient: *there* was the material he had been searching for. Upon his return he immediately commenced experiments, and found that his judgment had been more than justified.

SALT-GLAZED TEAPOT MARKED "WEDGWOOD, 155"

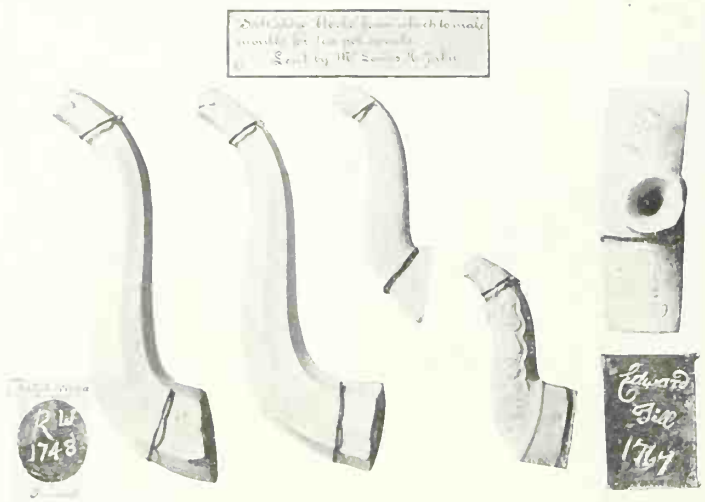
About 1750 the potters, no doubt with the idea of rivalling the porcelain of Bow and Chelsea, and of making salt-glaze more attractive to buyers, introduced the use of colour—first, however, in the form of incised ornamentation, with powdered cobalt dusted into the incisions (scratched blue), and afterwards in the form of enamel colours painted on the glazed surface of the ware.

The all-absorbing interest taken in Wedgwood's

jasper, his basaltes, his cream ware, tends rather to obscure other results of his extraordinary activity. Certainly Wedgwood made salt-glaze. He himself refers to the fact in describing experiments made during his partnership with Whieldon (1759): "White stone-ware (viz., salt-glaze) was the principal article of our manufacture, and the prices were now reduced so low that the potters could not afford to bestow much expense upon it." And here comes the tangible proof, if any were needed—a salt-glazed tea-pot marked "Wedgwood." It is beautifully designed, even to the base, which is covered with a carefully worked rosette. The character of its modelling, allowing for the superior sharpness of salt-glaze, rather suggests that of the vine teacup modelled by Hackwood, given in *Staffordshire Pots and Potters* (C. W. and F. A. Rhead). It could scarcely, however, have been modelled by Hackwood, as salt-glaze had practically been abandoned by Wedgwood by the time Hackwood was engaged. It probably belongs to the earliest period of his work at Burslem.

It was inevitable that salt-glaze should give way to the more serviceable qualities of Wedgwood's cream-ware; it was less easy to keep clean, the dinner knife had an unpleasant "feel" upon the granulated surface of the plate, and this granulation was not entirely obviated by the later use of red lead with the salt. The nuisance and discomfort attendant upon the firing of an ever-increasing number of ovens had become intolerable.

But one cannot help a sigh of regret at its disappearance. How sumptuous must a dinner-table have appeared with those splendid covered pieces with their clean-cut ornamentation, suggesting, and indeed possessing, much of the quality of carved ivory! It has, however, disappeared as a mercantile product, and, for useful purposes at any rate, is never again likely to be revived.



SALT-GLAZED MOULDS, WITH RALPH WOOD'S AND EDWARD TILL'S MARKS JAHN COLLECTION, HANLEY MUSEUM

ROYAL BEDSTEAD

the possession of Messrs. Lenygon & Co.)

Miscellaneous

A Chat about Miscellaneous Collecting

By H. J. Jennings

A TASTE for the antique is one of the widespread vogues of the day. It often begins as an affectation, grows into an interest, and ripens into a passion. Most of us have a flirting acquaintance with it, which may or may not develop into a permanent attachment. It gives one a sort of *cachet* to be known as an expert on curios or china. One's rooms, however drab in other respects, are glorified by a few old prints, or a cabinet of Dr. Wall's Worcester. Even the most splendid achievements of the decorator, and the most magnificent modern furniture, do not hold the cultured person's real interest like a few genuine bits of old bric-a-brac, however modest and inexpensive. Wilton pile carpets, brocade window curtains, modern satinwood furniture, and pictures fresh from the walls of the Academy are delightfully suggestive of luxury; but somehow a group of old Chelsea, a Limoges enamel plaque, a pair of Queen Anne silver candlesticks, or a line engraving by Strange or Audran lifts one to a higher level, and makes modern surroundings look commonplace in comparison. A set of cups and saucers that was once in the china closet of one's great-great-grandmother, and has survived the chances and accidents of three or four generations, appeals with a personal note in which yesterday's carpet and the day before yesterday's "landscape in oils" are utterly lacking.

The every-day collector, who picks up a scarce mezzotint, an eighteenth-century Sèvres vase, a sixteenth-century Urbino dish, or a quaint example of old Dieppe ivory; an antique oak dresser or a genuine porringer in repoussé silver; a fan painted by Watteau

HERCULES AND OMPHALE BY F. BARTOLOZZI, R.A., AFTER G. B. CIPRIANI

BURLINGAME PUBLIC LIB.

or an original Rowlandson, is the man who makes his house interesting, without turning it into a twenty-fifth rate museum. Strictly speaking, he is not a collector: he would be more correctly classed as a bric-a-brac hunter. The orthodox collector who specialises would look askance at him. Specialism is all very well, but it is rather a tax upon one's powers of appreciation. Old Staffordshire ware is quaint and attractive: but when your friend has nothing but Staffordshire ware cottages or Toby jugs to show you, your mental attitude towards his enthusiasm becomes one of mild rebellion. The miscellaneous collector, if he has been wisely inspired, and has bought with taste and judgment, allures you with a wider range, and detains you by the variety of the interests which he is able to evoke.

But catholicity of adventure in acquiring antiques must be governed by settled principles. Their gathering-in should be regulated by three rules—the antiques should be genuine, they should be perfect, and they should be decorative. A spurious scale-blue vase, or Sheraton knife-urns of the year 1909, or counterfeit Sheffield plate, may afford delight to an owner who cannot distinguish between the real thing and the fraudulent copy: but they will have no interest for the cognoscenti, and will excite no feeling in their minds but that of amused contempt. Then, what charm is there in a china teapot with a missing handle and a wounded spout? or in a Bartolozzi stipple, the margin of which has been cut down to please the taste of some Goth of a frame-maker? or in a Battersea pin-box with the enamel cracked and imperfect? Damaged antiques are of relatively little commercial value, and, except in rare cases, commercial value is a fair test of the quality. But apart from commercial value, artistic symmetry and the beauty of perfection are wanting in the pieces of wreckage which are occasionally snapped up eagerly by excited bidders at an auction sale, regardless of the catalogue's warning note "with all faults."

There may be a difference of opinion about the condition that an antique should always be decorative. The specialist collector will not lay much stress upon this: but the miscellaneous collector—the man who goes about picking up an *omnium gatherum* of odds and ends to adorn his home—may accept it as a golden rule from which it will be prudent not to depart. Beauty of form or colour covers a multitude of sins, provided it be accompanied by genuineness. It incites to choose between a dainty and alluring thing and an ugly but undoubted antique, your true virtuoso will not hesitate to plump for the latter. A humble piece of Staffordshire, uncouth in shape and rough in colour, is more to be desired than the most delicate so-called Chelsea-Derby figure fabricated, mark and all, at some enterprising Continental manufactory within the last decade. After all, an antique should be antique. It is its chief merit: perfection and beauty are secondary considerations. A Jacobean refectory table, with real weevil holes and a foot-worn stretcher, is a desirable possession; but a similar piece made in Wardour Street in the year of grace 1909, with artificial weevil holes and the foot-rest hollowed out by means of a rough file and sand-paper, is only a joy so long as its deluded owner is ignorant of its bar-sinister.

Subject to the three conditions named, the bric-a-brac hunter, with a little spare cash and some experience, may accumulate a varied and interesting collection of household treasures, which will make his house a pleasure to himself, and all who visit him.

There are fashions in collecting, and the miscellaneous collector would need to watch them carefully. They are not so numerous, so frequent, or so contradictory as those in dress, nevertheless they have to be reckoned with. It does not follow because there is a boom in Bartolozzis, or in coloured Delft, or in Jacobean furniture, that the fancy prices paid by wealthy amateurs will be maintained. A really good and very rare thing will always have a high normal value, but auction sale prices are sometimes wildly in excess of the normal value. A particular period, or a particular make, becomes "the rage"; all the connoisseurs compete for the available examples; a millionaire or two make the pace exceedingly hot; transactions are recorded at phenomenal figures. Then the fury abates, the enthusiasm cools down, and the prices sag back to their level before the boom began. "These violent delights have violent ends." Who would have imagined, for instance, a few years ago that a coloured engraving after Morland would fetch several hundred pounds? When the sale-room establishes a "record," the collector should act warily, for it has to be remembered that, as philosophers say, "action and re-action are opposite and equal," and that rapid upward movements, whether in the speculative securities of the Stock Exchange or the speculative property of the antique mart, are frequently succeeded by equally rapid downward movements.

An illustration of the changes of fashion in china, which will be familiar to many, is that of old Crown Derby. Not very long ago it was in such considerable demand that few ladies considered their drawing-rooms completely equipped without a tea service of this china in their cabinets. Later on the vogue was for "Heraldic Lowestoft," as it was called, although it is pretty well agreed now that this fabrique was of

Chinese origin, and owed nothing of its paste or decoration to the Suffolk manufactory. Now there is a run on Spode, and a tea service which ten years ago could be bought for £5 or £7 will now fetch from £20 to £25.

The miscellaneous collector must have at least one of the qualities of femininity. He dearly loves a bargain. This refers, of course, to the genuine collector—not to the millionaire, who having bought a collection which someone else has laboriously and lovingly made, poses as a man of taste and judgment, and throws back his head with a proud air of ownership, as much as to say, "Alone I did it." The *bonâ-fide* collector goes rummaging about in all sorts of strange places; he dives and burrows in mean streets; he haunts dirty auction-rooms, where the atmosphere is none too wholesome; he does not even disdain the marine store dealer's miscellaneous odds and ends. Often enough his day's labour is a fruitless quest. He trudges from one old curiosity shop to another, finding nothing that appeals to him. He spends hours in stuffy sale-rooms, only, perhaps, to see the things which he covets fall to bidders with longer purses than his own. His pursuit requires an infinite degree of patience. He must not be daunted by failure, even by a procession of failures. The prize, if he has the requisite judgment to seize it, is sure to come his way some day. Lucky "finds" are not so frequent as they were a quarter of a century ago, because a great deal of ransacking has been going on in the meantime, but the persevering seeker may happen, peradventure, upon something—a rare old ginger-jar, or a picture by a great master, or a precious crystal vase, or a Caxton or Wynkyn de Worde treasure—even in well-explored London or Paris, and in the present year of grace. One must, however, not only be on the look-out, eagle-eyed; one must know a good thing when one sees it.

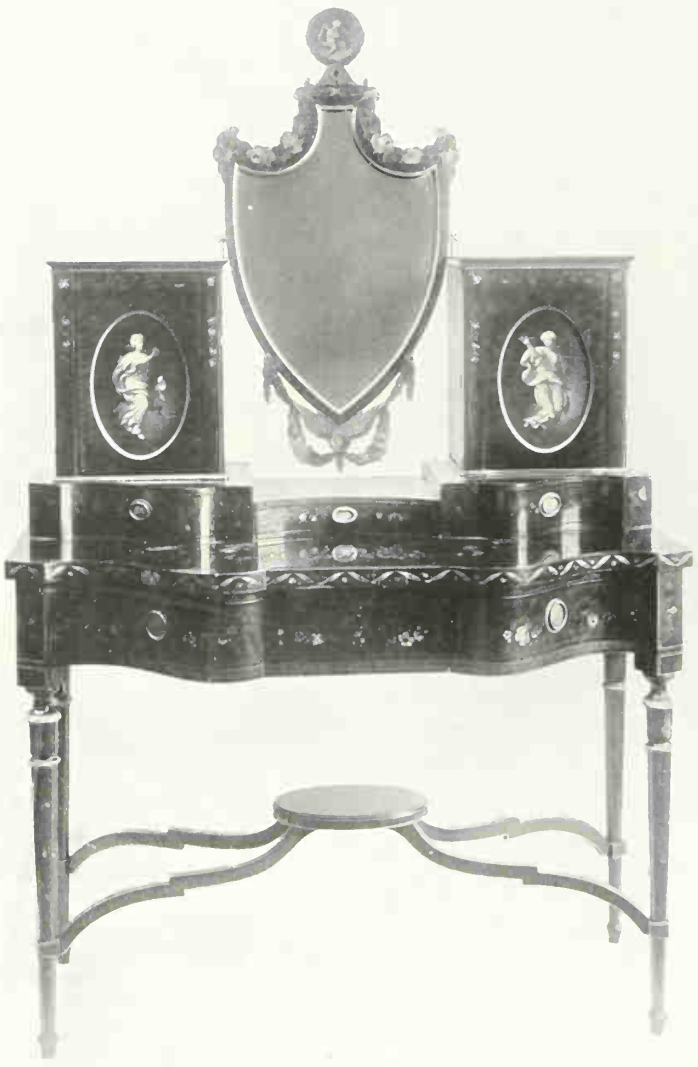
> "Full many a gem of purest ray serene,
> The dark, unfathomed caves of ocean bear";

and full many a bit of early English china, or Carolian silver, or venerable furniture may perchance lie *perdu* in old lumber rooms; but it needs an expert to pick it out from the surrounding rubbish and to know how to make the best of it when he has got it.

It is useful to remember that although the age of miracles may be past, the age of antique bargains is not. The romance of the auction-room is as rich as ever in its stories of immense prices paid for antiques that were bought not so long before for a mere song. Buried away in lumber rooms, in country house attics, in the shops of second-hand dealers, even in the shops of well-known curio dealers themselves, there are possibly treasures, the value of which is quite unknown to their owners. What a price the crystal vase belonging to the late Lord Anglesey's estate fetched under the hammer, although for years it had been regarded with something like contempt, and looked upon, probably, as an ordinary piece of glass of no particular merit or value! Do we not now and then hear of Hoppners and Romneys, and of old Italian and Spanish masters, being bought for a few pence at second-hand stores? Have we not all heard of the ginger-jar that was bought at a curio-shop for a few shillings, and sold at Christie's within a year or two for thousands of pounds? Yes, there are prizes to be had, if they are diligently sought for. They won't come and knock at your door. You must go out into the highways and byways—into the most unlikely and unlovely places—to find them. You must have a patience as proof against disappointment as that of Job. There are so many days on which the most zealous and indefatigable of collectors

OLD ENGLISH DELFT DISH

draws a blank. But think of the fine rapture which thrills his blood when his perseverance is at last rewarded! Think of the glorious joy of a unique discovery! Think of the exquisite satisfaction which accompanies a really brilliant *coup* in the curio world! A lady or gentleman with nothing else to do would find it a profitable occupation to scour the country, and even the Continent, in search of despised and unrecognised treasures. Of course, knowledge is an essential qualification. The man who, without a long and careful study in that branch of the antique for example with which he is on the look-out, thinks he can make wonderful "finds," will no doubt experience that the chief "find" is a very unfavourable profit and loss account. But, given these, a sound knowledge of the subject, and an ability to distinguish the spurious from the genuine, and your leisured man with a little capital can make a handsome living—always with the chance of pulling off some big event which will not only swell his banking account, but will also redound to the credit of his perspicacity and judgment, and give him an amount of self-satisfaction which can be obtained by no other kind of conquest.

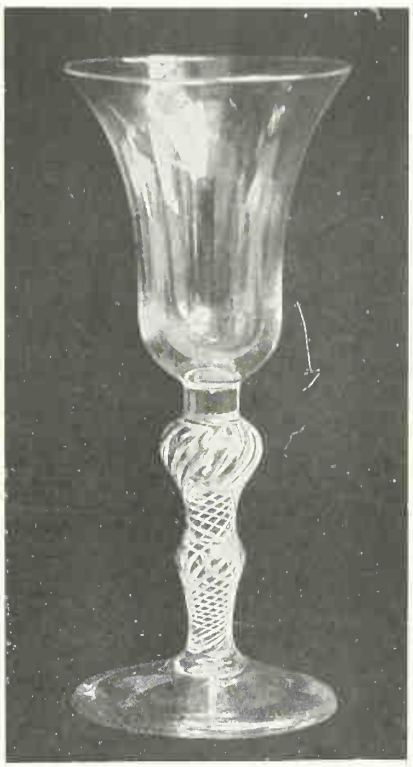


HEPPLEWHITE DRESSING TABLE

One of the greatest pitfalls in the path of the collector is the genius for fabricating spurious antiques, which grows in effrontery as well as skill in proportion to the ever-growing aspiration to acquire antiques. To engrave an imitation bank-note, or to make counterfeit money, is a crime; but it is apparently no crime to forge the marks of old china or to "fake"

furniture. The consequence is that the market is flooded with spurious articles. The assay mark of antique gold or silver is the only thing in connection with the antique trade which it is criminal to copy; Capo di Monte with the blue imperial crown, Crown Derby with the puce mark, Chelsea with the gold anchor, Worcester with the square Chinese mark, Chippendale chairs, Sheraton bedsteads, old pewter dishes, Ward engravings, Rembrandt etchings—in fact almost everything antique that has a commercial value, are manufactured wholesale, and there are scores of so-called curiosity shops where a genuine article is never offered for sale.

It is a case of *caveat emptor*. If inexperienced people, on the look-out for cheap things, are foolish enough to trust to their own judgment and pit it against that of the shearers, they are pretty certain to get shorn. The average keeper of an inferior antique shop has no conscience. In some cases, perhaps, he really believes that the goods he buys from a traveller in "antiques" are genuine; but whether he does or not, he generally swears they are, and will so swear until he is black in the face to earn his accustomed percentage of profit.



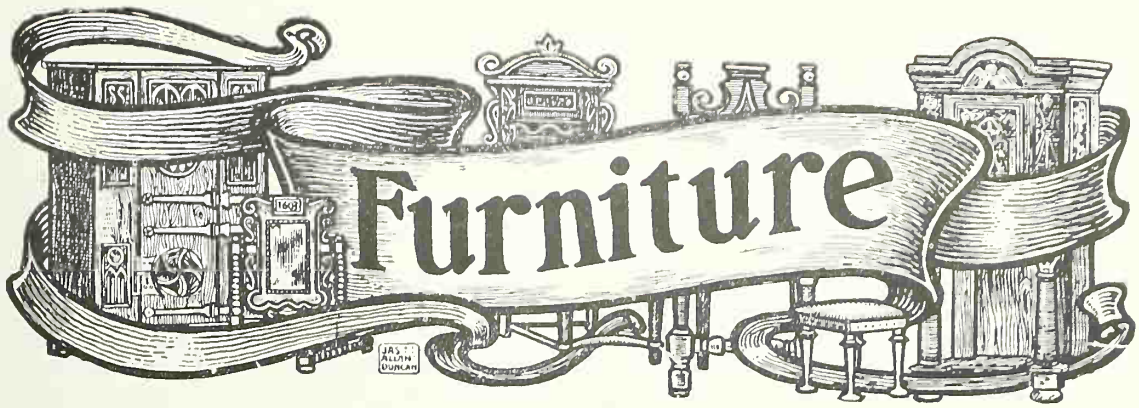
EARLY EIGHTEENTH CENTURY WINE GLASS, BELL-SHAPED BOWL

Why should it not be a penal offence to manufacture, or even to import into this country, fabricated copies of old china? Why should it not equally be a penal offence to forge the indications of age upon a piece of furniture? The law is particular enough about some things. A tradesman can be fined for selling whisky which is not whisky, or passing off as Irish linen a product which never saw Ireland; but the law says nothing to a tradesman who sells as old Sheffield plate a recently-made imitation, or puts in his window, labelled Bristol china, a distinctly modern example of inferior hard paste.

It is not only the inexperienced collector who is taken in by the tricks of the trade; the great experts are sometimes deceived, and when Jove nods, he nods with a divine completeness. It will be within general recollection how the authorities of the Musée du Louvre were not long ago imposed upon by an exceedingly clever imitation of a very rare antique tiara. It was wonderfully done, and it cost the authorities a vast sum of money; but it no longer figures in the official catalogue. The tricks of the forger are as ingenious as they are infinite. Rare postage stamps are forged; modern bronzes are disguised as old by the aid of *verd antique* artificially applied; scarce prints are copied with a skill which sometimes baffles the most experienced dealers; carved ivory is given the brownish tint of age; signed Old Masters are turned out every day from a Continental manufactory; silver hall-marks are removed from small pieces and let into large ones of quite recent origin; Adam sideboards are built up from a single genuine leg; and Chippendale bedsteads from a fraction of a single genuine post. Old lac is imitated; Grinling Gibbons carving is imitated; antique lace is imitated; Baxter prints are imitated; Beauvais and Aubusson tapestries are imitated; and the worn wood, or the faded colours, or the signs of threatening decay are all so skilfully counterfeited that even the elect might be excused for being deceived.

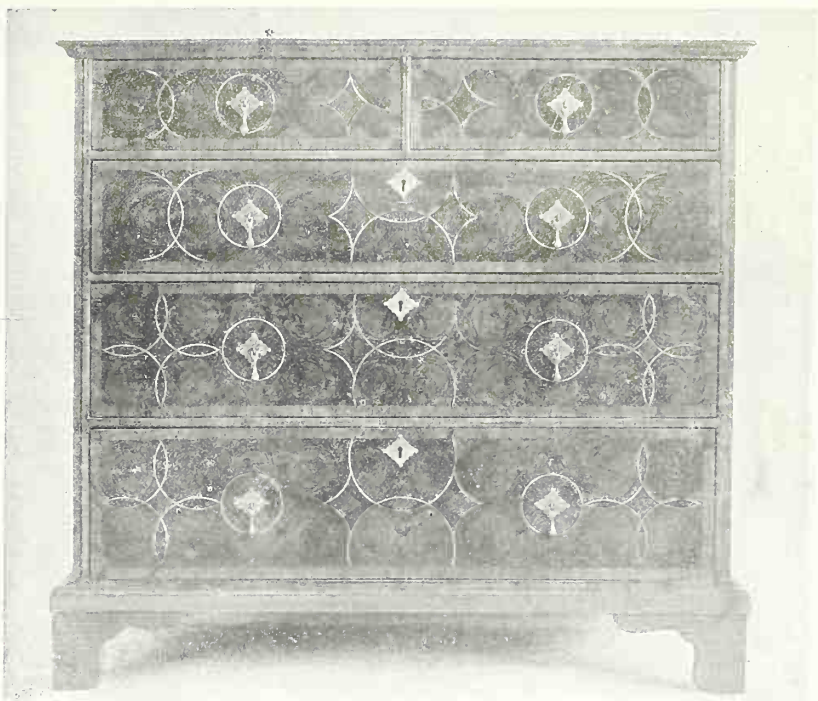
Collecting, therefore, is no child's play. It is full of perils and disappointments. But it has its glorious, illuminating moments—its prize days, and its heaven-sent consolations. My remarks have been chiefly intended for the small collector and the genuine bric-a-brac hunter who runs no great risks. When it comes to paying long prices it is by far the safest plan to put yourself in the hands of a reputable dealer and pay him a fair profit or a fair commission for saving you from setting forth upon the dangerous depths of unknown seas.

DRAWING-ROOM, BY SIR WILLIAM CHAMBERS, ABOUT 1760, AT CARRINGTON HOUSE, WHITEHALL; NOW PULLED DOWN.



"English Furniture and Decoration, 1680-1800," by G. M. Ellwood, and "Modern Cabinet Work," by Wells & Hooper (Batsford)

So many collectors are interested in these subjects at the present day that Mr. Ellwood's book, which deals with the years between 1680 and 1800, *English Furniture and Decoration* (Batsford, 25s. net), and the work of Mr. Wells and Mr. Hooper, *Modern Cabinet Work* (Batsford, 12s. 6d.), will, I am sure, be welcome to an enormous circle. One gathers that Mr. Ellwood's volume was originally prepared for the German student of English crafts, and therefore purely British pieces have been chosen for illustration. These plates, of which we have borrowed several, amount to no less than 187, and clearly show close upon 400 examples of the fine workmanship and decorative woods with which this long period abounds. In bringing together his collection of specimens, Mr. Ellwood has done all in his power to shut out foreign influences. Chinese and Gothic Chippendale is taboo; the pieces produced under immediate French influence are not admitted; and the work-a-day examples of the late seventeenth and early eighteenth centuries are favoured rather than the extremely *de luxe* furniture round and about which so considerable a number of books have been written of late. And yet, notwithstanding this honourable intention of ignoring foreign feeling in our furniture, so interdependent is the art of all nations that one could point again and



QUEEN ANNE CHEST

BURLINGAME PUBLIC LIB.

again to examples given by Mr. Ellwood that hint of exotic detail. Much of the inlay work he shows is based upon Dutch designs. Does not the Spanish foot—and more than that—appear in the chairs of 1690? Is not our "Venice red" lacquer deeply rooted in Oriental ideals, and our Adam furniture instinct with the splendour that was Greece, and the glories that were Rome? But this is merely to say that the author of *English Furniture and Decoration* has set himself a hard task, and accomplished it with easy grace and a catholic spirit. In some of the many photographs of interesting interiors he gives he has not even attempted to shut out the certainly un-English and greatly admired work of Buhl. In the front drawing-room of Lansdowne House the Adam decoration and design of the room is freely accentuated by furniture with French curves and wrought and carven ormolu.

QUEEN ANNE DRESSING-GLASS

ADAM'S SIDEBOARD, USED AS A DRESSING-TABLE

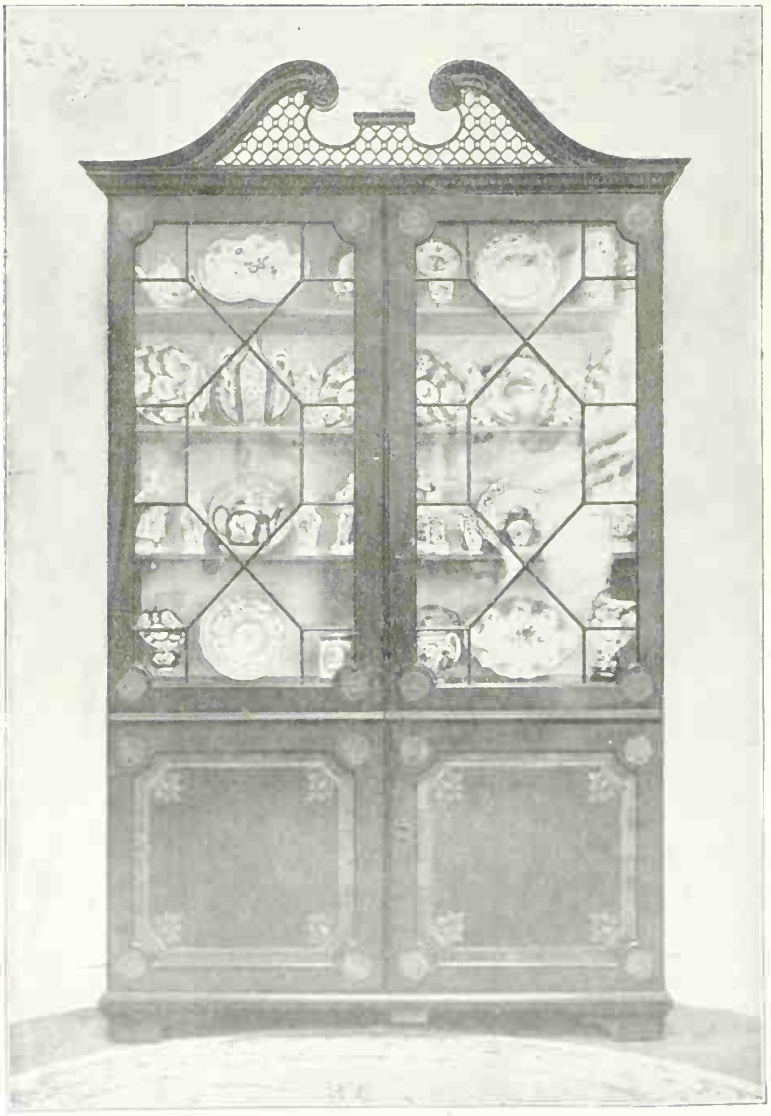
Apart from the collection of the many examples of fine old furniture which have strayed into our day, Mr. Ellwood has written one of the most succinct and accessible [illegible] the subject [illegible] of [illegible]. And this is considerable praise, for many men are now writing admirably on furniture and decoration — subjects on which it was very difficult to find an intelligible treatise twenty years ago. But if Mr. Ellwood has a fault, it is that he is a little too short with us, and dismisses the early years of the nineteenth century with a certain harshness not entirely deserved by the *ensembles* of the now far off and forgotten 'twenties and 'thirties of our great-grandparents. Still, as the author chooses to close his little history with the year 1800, and gives us so excellent a picture of the periods up to then, one can express nothing but gratitude to him — and recommend the world to buy his book.

No better sequel to these illustrations of the past could be found than the extremely practical and sound work of Mr. Wells and Mr. Hooper. It may be said that the artists of the pre-Raphaelite Brotherhood period were the first to arrest the mechanical horrors of Victorian furniture. But in a way their work was slow and small, and it was not until our own day that anything like a conception of the beautiful entered into the heart of the democracy in regard to cabinet

CHIPPENDALE SETTEE AND CHAIR PROPERTY OF W. H. LEVER, ESQ., M.P.

work. *Modern Cabinet Work* is, of course, primarily, as the authors state, an account of the theory and practice of the subject, with chapters on the progress of design and construction illustrated by over 1,000 drawings, photographs, and designs. At the first glance this may not suggest a ready appeal to the connoisseur, but the work will be found full of interest to the lover of the craft and the student of its history.

The best examples of modern work reproduced and explained in the book demonstrate that the new order of yesterday changeth, and that its place is taken by the old. Such an example as the satinwood china cabinet, designed by Mr. R. Waterer, and given on page 257, shows many pleasing *atavique* qualities. The whole is original and charming, and a credit to our period. But the moulded detail, the carven swags, the stretcher, and the feet have descended through a long line of ancestry. Thus there is hope for the future as well as pleasure in the past for those who delight in the art and craft of cabinet work.



CHIPPENDALE PERIOD CHINA CABINET

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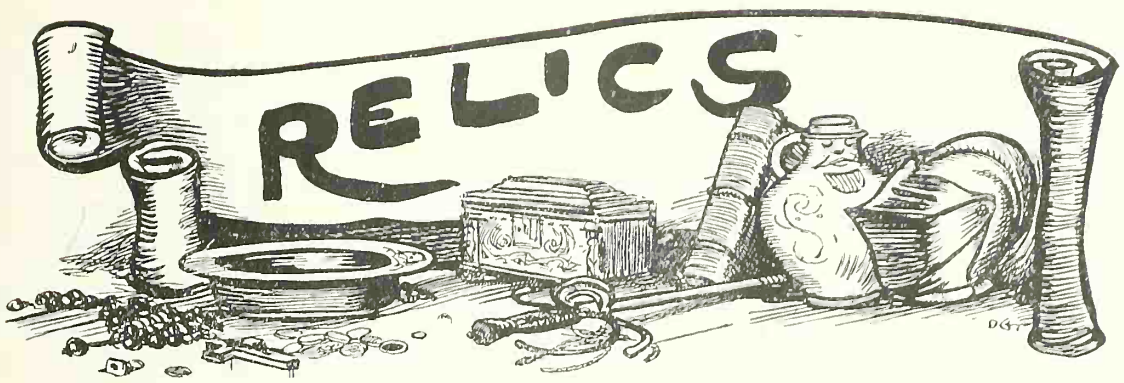
MASTER LAMBTON

BY SIR THOMAS LAWRENCE

In the Collection of the Earl of Durham



Historical Scottish Seals

By Fred. W. Burgess

THE impression of a seal upon an important document has been used from the earliest times to denote authenticity, and to give authority to an instrument or deed. Before the art of writing was common, the sign-manual or signature was usually a cross, attested either by the seal of the party, containing his armorial bearings, or of someone else declaring to whom the mark belonged. Naturally, in connection with important deeds, much interest is attached to the seals on them, and the collection and reading of seals, deciding their meaning and emblems, has been made a matter of study by antiquarians and others.

The seals used by royal personages, royal boroughs, and those in high authority are of great interest. Those of Scotch origin are especially so, as but little is generally known of them. The accompanying illustrations, and some little reference to them, will, we feel sure, be of interest. The first seal chosen is that of Robert Bruce, the seventh lord of Annandale, afterwards crowned king of Scotland, at Scone, on March 27th, A.D. 1306. After many signal victories

NO. I.—THE SEAL OF ROBERT BRUCE

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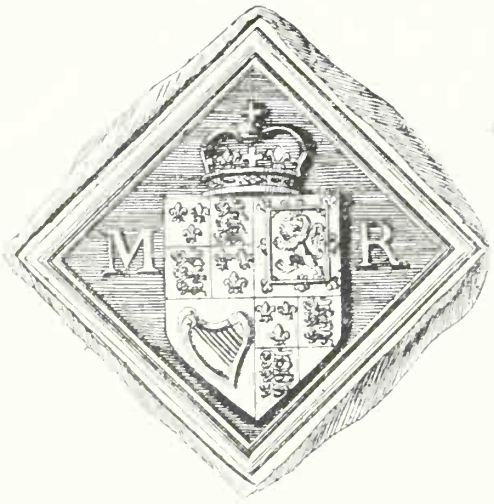
Bruce settled the crown, by authority of Parliament, on his grandson, Robert Stuart. He died at Cardross in 1329, his son David, a minor, succeeding to the throne. The seal illustrated in No. i. was the last great seal used by Bruce, and was probably made about the time of passing the Act of Settlement in A.D. 1318.

To several important documents preserved at the Public Record Office are attached seals of the Scottish kings. One dated A.D. 1330, a charter made by David, second king of Scotland, and Edward, king of England, has a fine seal attached to it. On its obverse the king is seated on a beautiful Gothic throne, and on its reverse the lion rampant figures conspicuously. The seal of David, illustrated in No. vi., is the privy seal, said to be the same as one appended to an instrument relative to the money which had been agreed to be paid to England for his ransom. On the label are the words "Le Roy." This king, who was the son of Robert I., succeeded to the crown A.D. 1329, and soon after married Johanna, daughter of Edward II. of England; but he had to take refuge in France, fleeing from Edward Balliol, returning again a few years later. An instrument or deed executed at Wheatley, near Doncaster, by Edward Balliol, then king, has attached to it the seal shown in No. v. This document, according to an old descriptive work, was a grant



No. II.—SEAL OF QUEEN MARY

No. V.—SEAL OF EDWARD BALLIOL

No. III.—SEAL OF MARGARET QUEEN OF SCOTLAND

No. VI.—SEAL OF DAVID

No. VII.—SEAL OF BRUCE

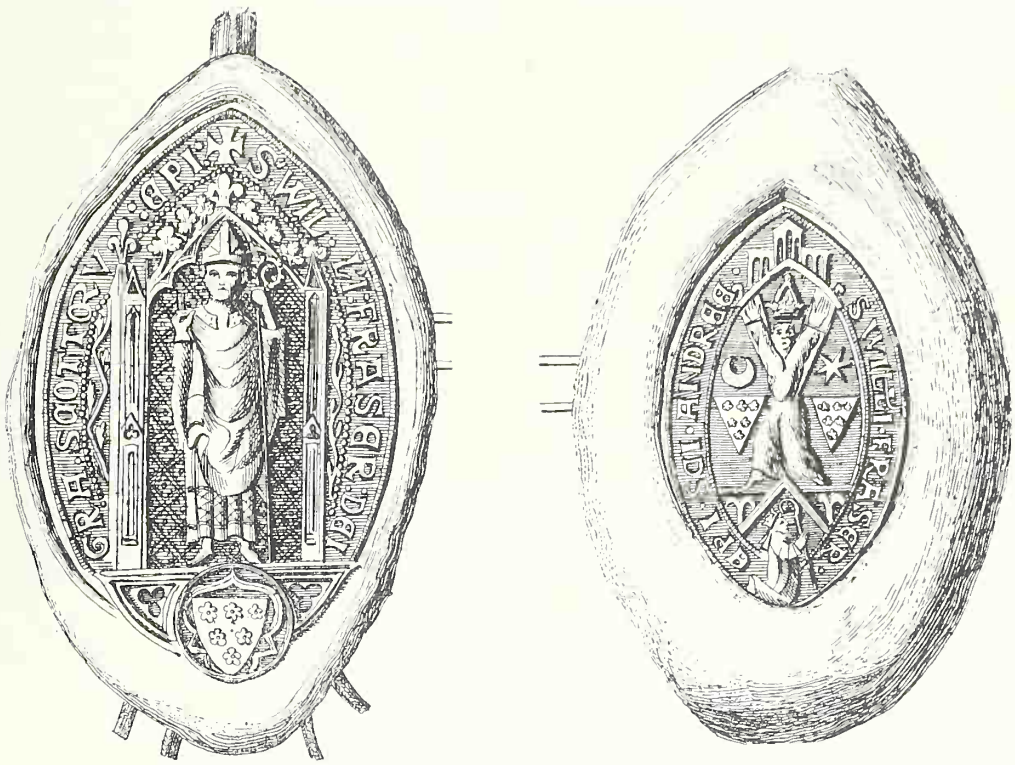
No. IV.—SEAL OF QUEEN MARY

No. VIII.—SEAL OF JOHN BALLIOL

to Edward III. of England of the castle and town of Helicourt, in Pontieu.

The seals of Robert II., the first of the house of Stuart, are interesting; on one of them, attached to a charter granted by that monarch A.D. 1381, the king is represented on horseback. There appears to have been several great seals of Scotland during the reign of Robert, which lasted twenty years; but they were all of a similar character and design, and smaller than those generally associated with royal seals, both in earlier and later periods, in England. The somewhat insignificant example shown in No. iii. is that of Margaret, Queen of Scotland, who was the eldest daughter of Henry VII. of England. This Margaret, who was the wife of James IV., killed at the battle of Flodden Field in the year 1513, afterwards married Douglas, Earl of Angus, and her daughter Margaret married Matthew Stuart, Earl of Lennox, whose son, Lord Darnley, married Mary, Queen of Scots. The unicorn in Margaret's lap was one of the royal badges of James III., who, collectors will remember, struck gold coins called unicorns.

No. ii. is of special interest, and will readily be recognised as the seal of Queen Mary. The infant princess, born A.D. 1542, the same year as the death of her father, was proclaimed heiress to the kingdom of Scotland, and was soon afterwards conveyed to France, where, in due course, she married the Dauphin. The seal shown, taken from an example in one of the royal collections of France, was used by Queen Mary during her widowhood, at the time when she was asserting her right of accession to the throne of England. It is said that Alexander I. first introduced the reverse or counter-seal, for before his time single impressions alone had been used. An example of the method of early counter-stamping the seal is given in No. iv., another seal used by Mary. On the reverse are the letters "M.R."; on the obverse the banners with the lion rampant and St. Andrew's cross are conspicuous, the shield itself being supported by two unicorns.



No. IX.—SEAL OF WILLIAM FRASER, BISHOP OF ST. ANDREWS

Many of the nobility and great men of Scotland had independent seals which they appended to important documents—documents the perusal of which often reveal habits and customs long forgotten, and record the names of places once of importance, now of little moment. The seals attached to such documents vary in size and also in the material employed; even the colour of the wax varies from almost vivid green to dark red. A little charter before us at the moment has seven seals attached, all varying in size and shape—the pointed ecclesiastical differing from the warlike military and the simple borough seals. No. vii. is a good example of the seals of the nobility

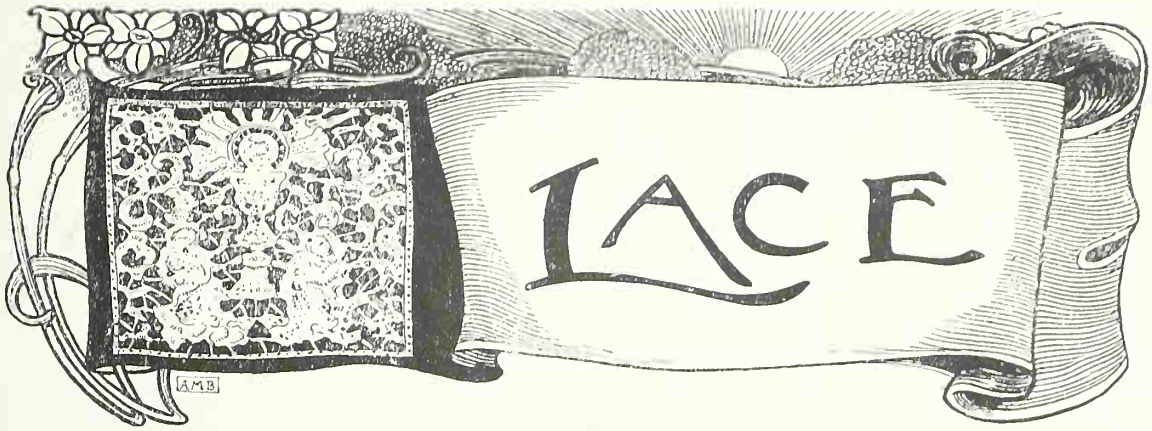
used for small documents at the period under review. Its design is very like the great seal of Robert Bruce already referred to; it was used by Bruce, the *fifth* lord of Annandale, and it is remarkable for having at that early date a motto upon it. This, which reads "Esto ferox ut leo," is easily distinguishable — the saltier, the old arms of the Bruces of Skelton, is on the caparisons of the horse. Illustration No. viii. represents a very simple seal used by John Balliol, who claimed the crown of Scotland as being the son of Dervorgilla, the daughter of Margaret, eldest daughter of David, Earl of Huntingdon. The family were settled in Northumberland soon after the Norman Conquest, and apparently built a strong castle on the banks of the river Tees.

No. X.—SEAL OF THE BURGESSES OF EDINBURGH

Much could be written in reference to the seals used by the nobility of Scotland, and also by ecclesiastics. Space, however, will only admit of one instance of these being given (see No. ix.), which represents the fine seal of William Fraser, Bishop of St. Andrews, who, being a younger son, devoted himself to the service of the Church, and was advanced by Alexander III. to the high office of Chancellor of Scotland, A.D. 1273, and promoted to the See of St. Andrews in 1279. The arms of Fraser are on the bottom of the seal; but it is recorded that the engraver did not accurately represent them.

Among the royal boroughs and towns there are many worthy of special notice. Unfortunately, these too must be treated very briefly, and the illustration shown in No. x. must serve to typify this class. It represents the seal of the burgesses of Edinburgh, on which the castle is shown adorned by two busts of kings; beneath is a porter at the gate, and on the battlements are two banners and two Scotchmen sounding their trumpets. No. xi. is the seal of James, Earl of Douglas, who was one of the signatories to the charter between England and Scotland, and this seal was his attestation to it. Douglas died on April 15th, 1488, and with him ended the first branch of that illustrious house. A collection of seals nicely arranged is always interesting, and when it is impossible to obtain specimens of the seals themselves, wax or rubber impressions may be obtained. Arranged chronologically, they form a pleasing and instructive historical group.

No. XI.—SEAL OF JAMES, EARL OF DOUGLAS



Punto de Aguja and Point d'Espagne — Part I.

By Bernhard and Ellen M. Whishaw

AUTHORITIES differ as to the origin and description of the antique pillow-lace referred to in the sixteenth and seventeenth century memoirs, pattern-books, etc., as "Point d'Espagne." Mrs. Palliser says that it was the gold and silver lace, sometimes embroidered in colours, which was so popular in the early part of the reign of Louis XIV.* Lefébure makes no attempt to elucidate its history, although he mentions "Puntos de España" in his account of the "Revolte des Passemens."† Miss Sharp alludes to the frequent misuse of the term "Point d'Espagne" as applied to Italian laces, but frankly admits that "with regard to Spanish lace it seems difficult to be certain of the facts of the case."‡ MM. Charles et Pagés merely say that "en general, l'aspect des guipures d'Espagne est lourd, compact, même massif."§

We need not multiply quotations from standard authors, who all, with the exception of Mrs. Palliser, appear to be convinced that Spain never produced any lace worth mentioning, but will bring evidence to show that the so-called "Point d'Espagne" of the sixteenth and seventeenth century writers was in fact neither gold nor silver lace, nor "needle point," nor guipure, but a very fine and delicate fabric, known to this day in Andalusia as *punto de aguja*.

Punto de aguja means to the Andalusian lace-maker now, as it did in the sixteenth century, literally "hook-stitch." The old *aguja* is represented to-day by the common crochet-hook, but so largely does this implement bulk in the mind of Andalusian women, and so many centuries of tradition lie behind their use of it, that even the common needle is called after it. The fine steel crochet-hook is to them the *aguja:* the sewing-needle is distinguished as the *aguja á coser*—needle to sew with. This may not be the meaning of *aguja* as given in the dictionaries, but it is universal among the women of the working class in South-west Andalusia.

Even now the Andalusians make a species of lace called *punto de aguja:* and although it has long fallen from its high estate, the designs, however elementary,

FRONTISPIECE "DOÑA VICTORIA"

* *History of Lace*, French translation, 1892, p. 76.
† *Embroidery and Lace*, Spanish translation, n.d., p. 205.
‡ *Point and Pillow Lace* (Murray, 1905), p. 62.
§ *Les Broderies et les Dentelles*, Paris, 1905, p. 175.

are still traditional, while amateurs who make crochet professing to imitate *punto de aguja* (No. ix.) are quick to point out essential differences, in the stitches or mode of working, between the real thing and their imitation. A wooden fork called the *horquilla* was an essential part of the outfit of old. On this, with the aid of the *aguja*, a fine braid with a purled edge was made, afterwards to be worked, always with the *aguja*, into delicate and complicated designs. Now, alas! a cheap machine-made braid is produced for the purpose; and even in the convents, where one might expect to find a higher artistic standard, *punto de aguja* on machine-made braid is in vogue to-day, although plenty of women in the provinces of Seville, Cadiz, and Huelva still know how to make it on the *horquilla*.

The earliest mention of *punto* that we have as yet found is in connection with an Edict of 1534, forbidding brocades and gold and silver embroidery, with the result, says Sempere,* that "the embroiderers gave the patterns to the tailors, and these, with their wives, made of *punto* what used to be made of embroidery, at double the cost."

The Edict of 1563 permitted women to wear "sleeves of *punto de aguja*, of gold, silver, or silk": and Philip II. wore stockings of the same work.†

The proficiency of the Spaniards in every class of embroidery and ornamental needlework at this time is shown by the extraordinary number of orders issued to repress such adornments. Sixteen or seventeen different kinds of what we should now call art needlework are mentioned by name in the Edict of 1623, which re-enacted, with alterations, those of 1534, 1563, and 1611, and many more are to be found in other Pragmáticas.

Father Marcos Antonio Camos published a book in 1592 in which he inveighed against the *cortaduras*, *trenzas*, *bresladuras* y *pasamanos*,‡ through which more money was spent upon the making of a garment than the material itself was worth. He also pours out the vials of his wrath upon the lace-makers. "I cannot keep silence about the waste and loss of time which has gone on for years with the *cadenetas*, which by a work made of thread extract gold and silver. The drones: and excess is not trifling, but hundreds and thousands of ducats are spent on work in which while the eyesight is destroyed and the life wasted, and the women become consumptive, losing time which they could better employ) a few ounces of silver and years of time are used up, without speaking of other losses."

The precise meaning of the word *cadenetas* in this passage is open to some doubt; but in the country districts of Andalusia the *toilé* of pillow-lace is called the *cadena*, and we find in Seville a very fine needle-wrought lace on a pillow-net, known as *cadenetas*, so that it seems safe to assume that the work against which Father Marcos took up his parable was lace in one form or another, if not actually the *punto de aguja* of our essay.

It must be borne in mind that down to the year 1609 the descendants of skilled Arabic craftsmen and manufacturers were still living in hundreds of thousands, under the name of Moriscos, among the Christian Spaniards. Even after the wholesale expulsion by Philip III. an appreciable number of them must have remained in the country, for the final edict of expulsion was not issued until 1712. How great an influence these capable and industrious people had on the development of the textile arts of Europe may be judged from the constant occurrence of such words as "Moresque," "Arabesque," "Arabicque," and "Spanisshe stitche," in the pattern-books published in England, France, Italy, and Germany in the sixteenth century, while Dominic de Sera, in his *Livre de Lingerie*, published in 1584, says that most of his designs for *point coupé et passement* were collected by him in Spain. There were also "dentelles de moresse," patterns for *Moreshi* and *Arabeshi* (Taglienti, 1530); a *Livre de Moresque*, published in 1546; and another which included "entrelatz et ouvrages moresques" in 1530.*

We know that when the Moslem dominion in Spain, save for the kingdom of Granada, was brought to an end in the thirteenth century, the conquerors not only adopted the arts and industries which centuries before had placed the Arabs of Spain in the forefront of European civilisation, but encouraged the conquered nation to remain and carry on their manufactures in the country by granting them rights and privileges similar to those of the Christians themselves. The result was that during the fifteenth century, even under so negligent a monarch as Henry IV. of Castile, the manufactures of Andalusia, and especially of Seville, were largely exported to England, France, Italy, and Flanders: textile fabrics being one of the most important branches of this flourishing commerce.

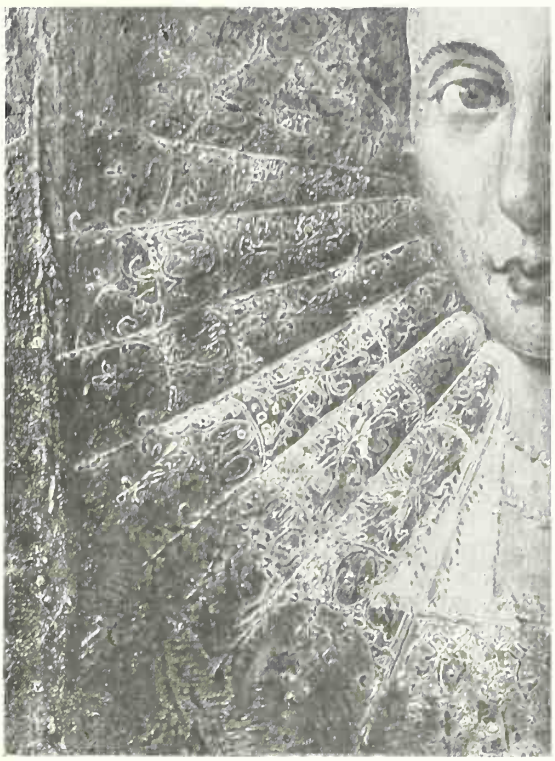
* Palliser, pp. 76, 86, and *Bibliography*.

† Needlework begins to bulk large in the Royal Wardrobe accounts of this period in England, and purchases of materials for the daughter of Edward I. are recorded. In this connection it is interesting to recall that Edward I. married Eleanor, daughter of Ferdinand III. of Castile, who conquered Seville in 1248.

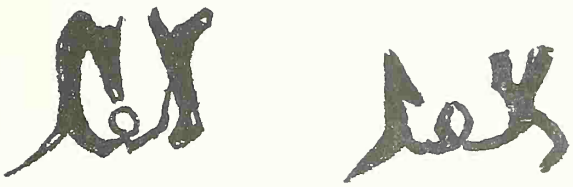
‡ Zuñiga, *Anales de Sevilla*, 2nd ed., 1780, vol. i., pp. 68-73; vol. ii., pp. 451-2. First published in 1677.

That the lace known as *punto de aguja* was one of the articles of luxury which set a fashion for Europe in the sixteenth century we have long felt convinced, and now, after several years' search, we are able to give reproductions of two portraits, showing to what perfection this beautiful work had attained in Andalusia before persecution had driven the Moriscos out of Spain and caused the industrial ruin of the country. It is admitted to-day that Spain after the re-conquest owed her pre-eminence in the applied arts to the impulse given by the Arabs to these arts at a time when Christian Europe had hardly realised their existence. Moslem Spain was carpeting her floors with rich woven fabrics when England and France were covering theirs with rushes; was hanging her walls with gorgeous tapestries and brocades when England was content with the bare stone of which her fortresses were built; and was heating her palaces with tubular stoves when the Northern nations had not advanced beyond a fire in the centre of the hall, with a hole in the roof for the smoke to escape. The beds of her princes and nobles were spread with cloth of gold and silver when the Anglo-Saxon slept under the skins of wild beasts, and in the tenth century delicately embroidered linen was the underwear, not only of the great, but also of modest litterateurs who came to Cordova in search of fame and fortune.

All this domestic luxury took root and flourished among the Spaniards when Andalusia became a nominally Christian country. So much so, indeed, that the bishops and clergy are found inveighing against the enthusiastic attachment of their people to the "Moorish" fashions which led to such costly modes of life; and edicts against profusion in dress and outward display were continually issued at short intervals from the second half of the thirteenth down to well into the eighteenth century.



No. I.—DETAIL OF RUFF OF PUNTO DE AGUJA, SHOWING ARABIC INSCRIPTION, ALLAH



a *b*

a.—FIGURE FORMING AN ESSENTIAL DETAIL OF THE DESIGN IN DOÑA VICTORIA'S RUFF
b.—ALLAH, DRAWN FOR COMPARISON ON THE SAME SCALE AS *a* BY DON MAXIMILIANO RAIDA, OF MOROCCO

Was it likely that Spain, with so good a start in the race, should have so lost her pre-eminence in the textile arts as to be compelled to take lessons from Italy, France, or Flanders, in her own special line of production, at a time when the Moriscos, who had been her teachers for so long, were still numerous in the land?

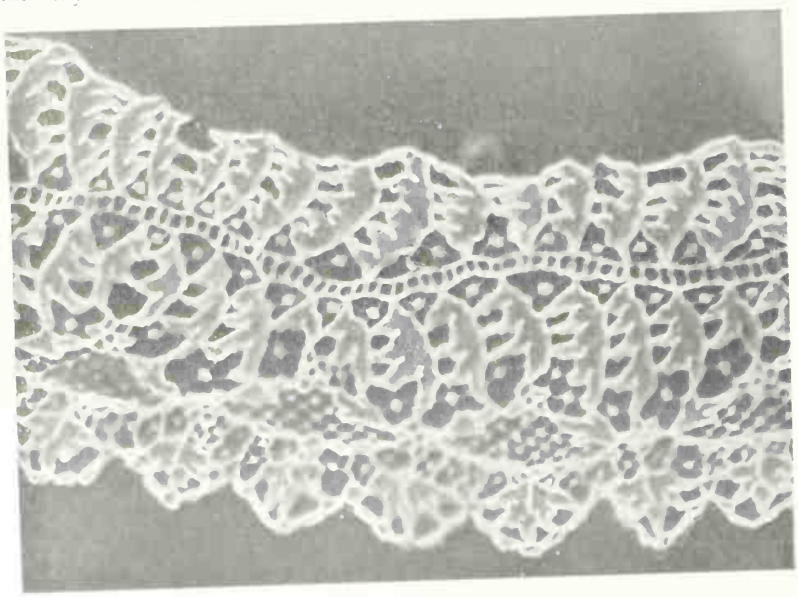
It is interesting to compare the ruff of *punto de aguja*, which forms the frontispiece of this article, with the ruffs of geometrical cut-point worn by Queen Elizabeth in the portrait in the National Gallery, and with that of Princess Eleanor of Mantua, reproduced in Miss Sharp's *Point and Pillow Lace*. That the Andalusian product is far more advanced artistically and more skilfully executed is not, we think, open to dispute, and that its origin was Arabic is proved by the introduction of figures resembling Arabic letters, as an essential part of the design (No. i.).

The portrait is inscribed on the back "Doña Victoria." The lady was an ancestress of a distinguished family still living in their sixteenth-century mansion in the now dying town of Puerto de Santa Maria, which in the sixteenth and seventeenth centuries was one of the wealthiest seaports in South-west Spain. It was for centuries the winter quarters of the royal galleys; and whole streets of ruined and decaying palaces dating from the period of its grandeur show what "El Puerto" was when kings and princes habitually sojourned there, and when great galleys were built and furnished by its merchants

for use in war or for trade with the New World. The name and history of the descendants of "Doña Victoria" and her husband are known to us, and although we refrain from publishing them here out of consideration for those still surviving, the facts can be privately communicated to any expert in lace who desires corroboration of our statement that the portrait is that of an Andalusian lady, painted at the end of the sixteenth century, and never removed from its niche in the family dwelling-house until it was sold, about a year ago, still in its sixteenth-century frame (No. ii.), to the man through whom we eventually obtained it.

No. II.—PORTRAIT OF "DOÑA VICTORIA" IN ITS FRAME

The second portrait (No. iii.), though valuable as corroborative evidence, has nothing like the same interest to students, because it not only shows a later development of the lace, from which the Arabic outlines have almost disappeared, but it has not been possible to learn its history. It was purchased in Seville quite lately from an old woman, who said that it had been given to her on the breaking up of the family to whom it belonged, the lady who made her the present telling her nothing as to who the original of the portrait was supposed to be, or from whom she had obtained it. Mr. Louis Mora, the distinguished American artist, tells us that he has no doubt that the picture was painted not later than the beginning of the seventeenth century, and that in his opinion the ruff has not been restored or retouched, although the face has. Several other artists, both English and Spanish, who have examined the painting, support Mr. Mora's opinion. We may take it, therefore, that ruffs of *punto de aguja* were not uncommon in this part of the country at that period, since two out of the very few existing portraits of Andalusian ladies of the time show this particularly fine and beautiful style of lace. Both paintings have the arms of their respective families in the corner, with a knight's helmet above.



No. IV.—DETAIL OF COLLAR OF PUNTO DE AGUJA, PHILIPPINE WORK, 17TH CENTURY

Our next specimen of *punto de aguja* (No. iv.) brings us down to nearly a hundred years later, being Philippine work of perhaps the end of the seventeenth century. It is not generally known

that when the Spaniards colonised the Philippines they largely employed Chinese labour at Manila in making embroideries and fine needle-wrought laces for home use. These first appeared in the form of fine work in white thread on soft muslin, or a most delicate fabric made of the fibre of the *abacá*, and developed later in the direction of the gorgeous silk-embroidered shawls, which are now the gala dress of every self-respecting Sevillian woman of the working classes, making the streets on a feast-day look like a garden of moving flowers.

No. III.—RUFF OF PUNTO DE AGUJA LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY SEVILLE

Another specimen of *punto de aguja*, this time of late eighteenth or early nineteenth century make, is shown in No. v. It was rescued, in Seville, from the children of the late owner, who were using it as reins in a game of "horses," and is now in our possession. A striking feature of the more modern specimens is the use of pillow-made flowers and leaves in connection with those of the legitimate *punto de aguja*, and in our opinion the joint employment of the two methods offers an explanation of the otherwise inexplicable intricacy of the design represented in the portrait of Doña Victoria. The sprays in No. v. have been appliquéd on machine-made net, but enough of the original *punto de aguja* and pillow-work remains to show its beautiful execution.

(Photographs by Beauchy, Seville, and Castro Verde, Puerto de Santa Maria.)

Erratum in article "Puntas and Passementerie," published in the June Number:—

Page 82, col. 1, 3rd line from bottom, insert a comma after *puntas*.

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No. V.—PUNTO DE AGUJA TRANSFERRED TO MACHINE-MADE NET EIGHTEENTH CENTURY FOUND IN SEVILLE

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT.

DEAR SIR,—I enclose herewith a photograph of a portrait, in order to learn the name of the officer. It is from a large pastel by J. Russell, R.A. I shall be much obliged for any information.

Yours truly,

J. WHITEHEAD.

PASTEL BY JOHN RUSSELL, R.A.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The portrait belonging to Mr. H. Goujon, reproduced in the November number, seems to me to have a distinct likeness to Jane Seymour, but there is something wanting; it is too smooth and lacking character compared with other portraits of her by Holbein, and may be some old copy. There is an original portrait of her by Holbein in the Wallace Collection.

Yours truly, E. SCHILLING.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The unidentified portrait in THE CONNOISSEUR MAGAZINE for November, 1909, is [illegible], wife of King Henry VIII. This portrait is at Hampton Court Palace, on the Thames, and the artist is Holbein, the great German painter, as your correspondent, H. Goujon, wants to know all about it.

(Miss) E. WARREN.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The beauty and charm of the unidentified portrait by Holbein in your column of Notes and Queries for November must excite the interest of many of your readers. It would appear to me that some striking points of resemblance may be recognized in it to the portrait of Lady Monteagle in the Royal Collection, included in the engravings of Holbein's portraits of the Court of Henry VIII., published by John Chamberlaine in 1828. The unidentified portrait may well be Lady Monteagle, a few years later than the date of the drawing in the Royal Collection.

Yours truly,

H. W. FRESTON.

PORTRAIT OF CAMILLE DE NEUFVILLE.

DEAR SIR,—In THE CONNOISSEUR MAGAZINE for January last, page 52, you were kind enough to reproduce an engraved portrait in line of Camille de Neufville, Archbishop of Lyons. Hitherto, and notwithstanding the publicity given to the portrait in your columns, I had been unable to ascertain the name either of painter or of engraver. Thanks, however, to the courtesy—and, I may add, enterprise—of Messrs. Fredk. Daniell & Son, I have been enabled to identify such engraving as being without doubt by Jean Jacques Thourneyser, after a painting by Mignard. Thourneyser was born at Basle in 1636, and died in 1718. The date of the engraving is about 1672.

Yours faithfully,

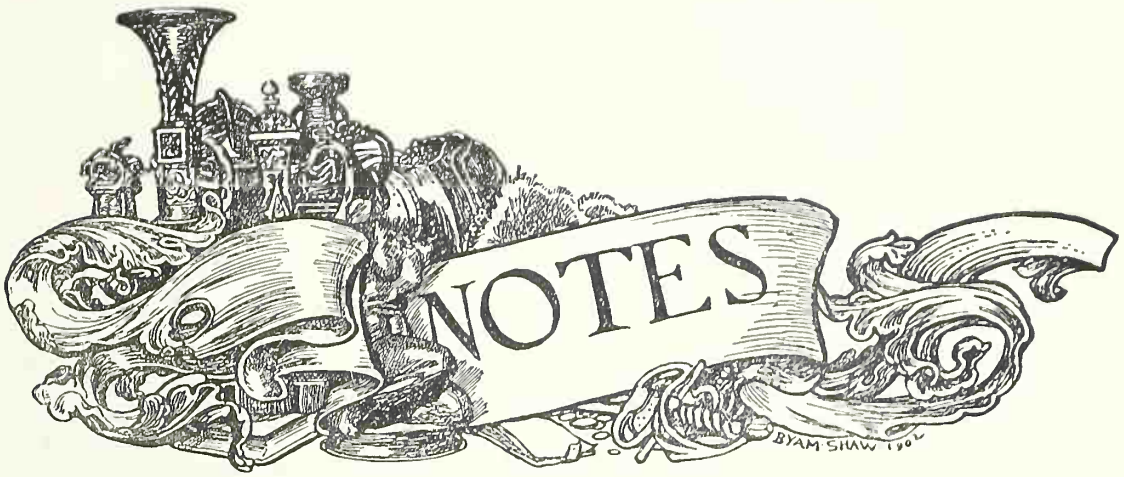
JNO. MALLETT.

NGAME
BLIC
IB.

CHARLES, DAUPHIN DE FRANCE

BY LA TOUR

From "French Pastellists of the 18th Century," Published by Messrs. Macmillan & Co., Ltd.



THIS perfect specimen of the silversmith's art belongs to the Corporation of the city of Lichfield, and is known as the "Ashmolean Cup."

The Ashmolean Cup

It was given to the city in 1666 by Elias Ashmole, the great antiquary. The cup, which is of beautiful design, is one of the priceless treasures of this ancient and historical city, and is used only on State occasions.

Elias Ashmole was a native of Lichfield, born in 1617, and educated at the local grammar school. At an early age he removed to London, and became resident in the family of his uncle, James Paget (puisne baron of the exchequer), to whose friendship he was greatly indebted for his future career. In 1664 he became a student at the Brasenose College, Oxford, and after attaining great proficiency in philosophy, he entered as a captain in the Royal Army during the Civil War. Upon the surrender of the royalist forces at Worcester, he retired to London, where he became acquainted with the most learned men of the age. In 1649 he married Lady Mainwaring, and in 1653 published his *Theatrum Chemicum Britannicum*. In consequence of his learning, and his loyalty to the Stuarts, Charles II. gave him the office of Windsor Herald. In 1661 he was admitted Fellow of the Royal Society, and constituted Secretary of Surinam in the West Indies. Oxford University created him M.D. in 1669, and about the same time he visited his native city, where he was splendidly entertained by the Corporation. In 1672 he published his great book on the *Noble Order of the Garter*, with which His Majesty was so well pleased that he granted Ashmole £400. The author died in 1692, and having turned his attention to antiquities and records, he bequeathed a large and magnificent collection of books, manuscripts, gold medals, and other curiosities to the University of Oxford, where they have been carefully preserved—the collection being known as the "Ashmolean Museum." The value of his gift to Lichfield can be estimated by the fact that the cup, in the year 1666, cost £22—a sum which would run into three figures of our present money.

THE ASHMOLEAN CUP

Naturally in a city where so many old customs are observed this cup is periodically brought out of the dark prison dungeons, which are now used as corporation safes, to lend a note of "richesse" and grandeur to certain ceremonies. Not the least interesting of these occasions takes place on Shrove Tuesday, when, after the Mayor, Sheriff, and Corporation have opened the annual fair, they retire to the Council Chamber. There on the table stands a magnificent Simnel cake, and close beside it the Ashmolean Cup, filled to the brim with wine. The mayor, after reading the origin of the custom, serves each of the assembled members with a piece of the cake, and then various quaint and interesting toasts are drunk from the cup, which is handed round the circle of aldermen and councillors.

BIRMINGAME PUBLIC LIB

Rubens
By Edward
Dillon
(Methuen)
25s. net

WHEN it is said that nearly three-quarters of this bulky volume concerning the art and life of the great Flemish master consists of illustrations and lists of his works in public collections—close upon five hundred plates—the best tribute is paid to the publisher and author; for an illustration of a picture is its most valuable criticism. The writings upon Rubens, the research into every detail of his splendid career, must have been stupendous. The influence of his art has been as prodigious as his personality was vigorous and dramatic. And yet—his lackings are as vast as his gifts were great. It is impossible to speak of the splendid fellow except in superlatives that vie for bric-à-brac of words with the stiff magnificence of his diplomate habit. The very vitality and rude force of his art thrust aside judgment. But when we look calmly upon his wide achievement, how "uncomfortable" is his art! To live with it were almost as serene as to take up one's lie amid the blare and trumpetings of a merry-go-round at a country fair. The restlessness and exaggerated tremendousness of his art weary the eye. And one goes to his great landscapes with a sigh of relief, as though one entered a peaceful haven after a tempest. On the whole, the influence of the man is vaster far than his art. He is the very Rabelais of painting. Now and again, as in his *Diana Returning from the Chase*, and the supreme portrait group of his career, the *Rubens and Isabella Brant* at Munich, he reveals the serene gifts that place him in the front rank of the ages. And in the statement of action, the rush and impetus of the boar-hunt, the clangour and brutal emotions of battle, and the like violences, no painter ever surpassed him. Yet—it is nearly always "yet" when one stands before the art of Rubens—there is ever a something (is it melodrama?) that compels qualification. He rarely seized rightness of type; his imagination ever faltered in stating character. Perhaps the Gothic genius for character was thrust from his vision by the training of Italy; perhaps he lacked it. But his Susannas, his saints, his gods, and his goddesses were sorry efforts of the creative imagination.

DIANA RETURNING FROM THE CHASE BY RUBENS (DRESDEN) FROM "RUBENS" BY EDWARD DILLON (METHUEN AND CO.)

It has been said in excuse that he was only concerned with the model before him. So be it. But in giving the cook or scullery-wench the title of Susanna or Venus he committed vulgarity—whereas, as cook or scullery-maid there had been no hint of vulgarity. The man was in fact a living contradiction. Princely and with princely tastes, a diplomat and a clean-liver, he spent himself upon creating a florid, shouting, and, to put it

frankly, a coarse art that, given no knowledge of his career, would have made one class him as a loose-living and coarse fellow. Yet over all he did is a sumptuous and aristocratic atmosphere which reveals the breeding of the man, and flatly contradicts the rude and coarse vision of him! It makes one shrewdly suspect that such was the "culture" of the age. . . . Of his life, and of the man, you shall find a true and faithful account in this large volume. Mr. Dillon's instinct was true indeed when he decided to give the career of the artist and the times in which he moved, and which chiefly wrought him and his art. Indeed, it is in his short preface that Mr. Dillon reveals his limited powers in judgment of works of art. He has not purged his mind of the literary falsities that criticism has wrought about the significance of art. He draws a vast distinction between the *direction* of a man's art and its "purely artistic side." There is no distinction. He has tangled his ideas of art, as even greater writers have done, in the confusion of art with the craftsmanship that produces art—a very different thing. It is absolutely fantastic to assert that what a man selects to paint is secondary to the way he paints it. But this is a very different thing from "its religious or moral bearing." The prime and eternal part of a man's art is the perfection of its emotional utterance. If a man express the tumult of battle, the sweet sadness of twilight, the allure of woman, the multitudinous sensings of the emotions in the presence of life, he is an artist, no matter how crudely or how well he state these things. The rest is an affair of craftsmanship. It is exactly in Rubens's power of stating the sensations, exactly inasmuch as he utters the spirit and significance of his age, that he is a great artist. And Mr. Dillon could not have betrayed his limitations in a full understanding of the prime significance of art more clearly than in the sentence concerning "our confusing the purely artistic with the literary or emotional elements of the artist's works"—for the emotional is the artistic, whilst the so-called "literary" has nothing to do with the art of painting, and may be included or excluded without enhancement or derogation of that art. Some of the supreme painting of the ages has included the "literary"—some has been wholly without it. The sacred paintings of the Old Masters are as "literary" as the English illustrations of the 'sixties. This talk of "literary" and "subject" is the veriest cant of critical gabble. The artist is as justified in telling a story as in not telling it, *provided*—and here is the rub—that he can get the story *complete* within the four sides of his canvas. I will go much further. The symbolists, who are the worst sneerers at "story," as a rule are the worst offenders against art, for the moment a symbol is not obvious it is pathetically inartistic. Mr. Dillon has, however, fortunately kept his opinions on art well under control, and has given us, by consequence, an excellent life of Rubens and a valuable book containing a very large mass of reproductions from the great Flemish painter's achievement. This was the wiser part both for his readers and his own reputation, since his utterances on art prove him to be but steeped in the conventional utterances of a criticism that has passed away, or is passing away, but which, unfortunately for the writers, remains in print as their eternal indictment of ignorance and pedantry. This is all the greater pity on Mr. Dillon's part, for when he forgets what he has read, and, as he now and again does, reveals his own personal taste and judgment, it rings true and shows right appreciation.

AN HISTORICAL PLATE

An Historical Plate

THE above photo portrays a Japanese "Jesuit" plate. These plates were made when the Society of Jesus were establishing Catholicism in Japan, and the date of this example is early eighteenth century. They are very

scarce, and when possessing a text thereon, as in the present instance, are known by collectors as "Jesuit Baptismal Text Plates." It is interesting to note the intermingling of Western and Eastern art in the decorative work, and it seems quaint to observe on an Oriental plate the Italian Amorini supporting the text scroll. This original plate is in Stonyhurst Museum: and the writer is much indebted to one of the Rev. Fathers for his kindness in giving him this photo of the same.

A Royal Bedstead

THE fashion of carrying a bed and other articles of furniture on the journeys of the king and great nobles terminated early in the Stuart dynasty, in other words, more or less simultaneously with the introduction of elaborate upholstery. Beds of earlier date, with comparatively simple curtains and valances, such as the one at Berkeley Castle, were capable of being taken down and carried on packs, and on the walls of the chamber in which it stands are the original embroidered velvet hangings to match the bed, which no doubt served to cover the walls in other castles when the bed was erected.

The particular importance which from feudal times was attached to the state bed is a matter of much interest; certainly its possession added to the grandeur of the family. In Italy, and especially at Venice, during the sixteenth century, the bed was the all-important piece of furniture. Receptions held by the owner in bed convey somewhat the same air of luxury as one would attach to the idea of a king or queen seated on an elaborate throne whilst the courtiers stand or kneel.

Nothing could better illustrate the dignity the state bed has attained than the gift of one by the United Provinces to the unfortunate Queen Palatine when she took up her residence in Holland. Owing to her financial troubles, the State eventually purchased back their gift from her at a price of £5,000, and afterwards presented it to Catherine of Braganza, on her marriage with Charles II.

The latter part of the seventeenth and the beginning of the eighteenth century was the time when the most ornate examples were produced. Messrs. Lenygon, at Old Burlington Street, are fortunate in possessing probably the most perfect example known of a bed of this period, which, moreover, still possesses in its entirety the original set of curtains and other hangings. How these, after 200 years, remain in such condition is at first an enigma, but it is to some extent explained by the fact that for upwards of 100 years the bed is known to have stood in a locked and unused room; in fact, in the very room which it originally occupied, and from which it was removed to its present quarters. The history of this bed is known, both it and the other furniture which can be seen in the illustration having been ordered specially for the reception of Queen Anne when she stayed at the house of one of her ministers on one of her journeys; and on a subsequent occasion she again occupied it.

Whether £5,000 was a fair market price for the bed which was eventually given to Catherine of Braganza cannot easily be proved; perhaps the anxiety of the Dutch Republic to stand well with England after the accession of Charles II may have tempted them to pay more than its value; but there is a family tradition that the one which we illustrate originally cost £4,000—a figure which in those days meant far more than it would represent to-day.

Our Plates

JOHN JACKSON, whose portrait of the *Honble. Mrs. Agar-Ellis* we reproduce as a frontispiece to the present number, is one of that great army of painters who betray in their work the influence of Sir Thomas Lawrence. He was born in 1778, a few years after Lawrence saw the light, and died in 1831, the year following Sir Thomas's sudden decease. Elected an Associate of the Royal Academy in 1815, he only had to wait two years before receiving the title of Academician. One of his finest portraits is that of *Flaxman*, which he painted for Lady Dover; others of note being those of *Miss Stephens, afterwards Countess of Essex*, in the National Portrait Gallery, and of *Earl Grey*, in the Museum at South Kensington.

The Honble. Mrs. Agar-Ellis, later Lady Georgiana Agar-Ellis, was the daughter of George, 6th Earl of Carlisle, and wife of J. W. Agar-Ellis, Baron Dover.

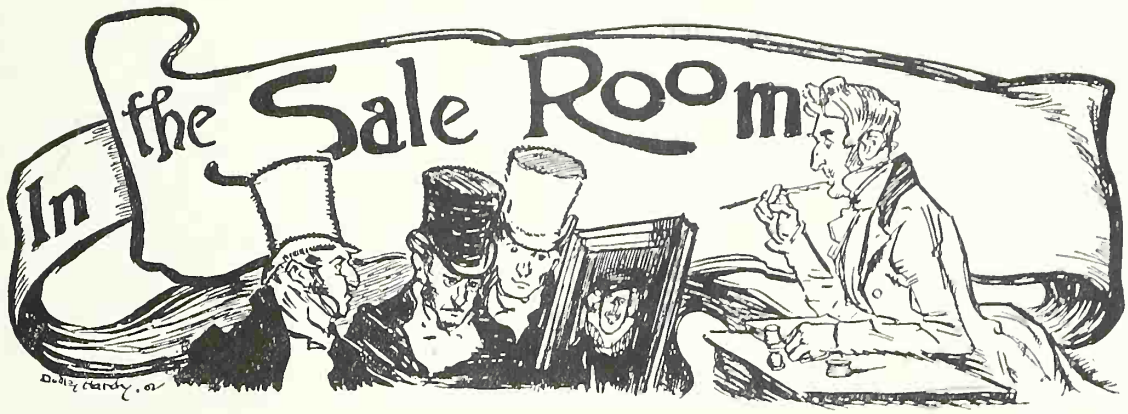
The portrait on the cover of the present number is that of *Lady Charlotte Fitz-William*, by Sir Joshua Reynolds, and is reproduced from the engraving by James McArdell, published by the painter in 1754.

The portrait of *Master Lambton*, which we reproduce from the painting by Sir Thomas Lawrence in the possession of the Earl of Durham is perhaps one of the best known of this famous painter's works, this popularity being largely due to the fine mezzotint engraved by Samuel Cousins—a plate which practically made the reputation of the engraver. Master Lambton was the son of the first Earl of Durham. He was born in 1818, and died in 1831, at the early age of thirteen.

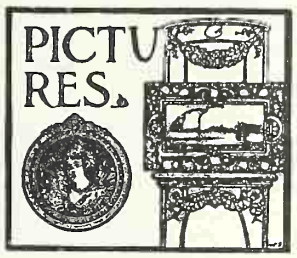
Copenhagen Porcelain

THE Royal Copenhagen Porcelain Works are just celebrating with befitting pride the twenty-fifth anniversary of Professor Arnold Krog's directorship of this renowned factory. The marvellous developments in technique in the hard porcelain of Copenhagen, its under-glaze decoration, its fine modelling, and its national character are the outcome of the genius of Arnold Krog. With a zeal happily directed in channels most appropriate to the technique of ceramics, this truly great artist-potter has inspired a band of artists and created a school instinct with the poetry and imagery of his native land.

Collectors and connoisseurs have long had an eye on the productions of the Royal Copenhagen Factory, marked with the three blue wavy lines (symbolic of the Sound, the Great Belt, and the Little Belt, the suggestion of Queen Juliane Marie in 1779). European museums have been quietly acquiring specimens of Copenhagen porcelain of the period from 1885 onwards to the present day, and far-seeing experts have realized the last quarter of a century as the golden period of Copenhagen porcelain. The unrivalled character of the fluid glazes, especially the crystalline glazes discovered by the factory in 1886 and first exhibited then to the public, have won the admiration of all European potters.



On August 23rd to 26th Messrs. Chesterton and Sons sold the contents of "Monksfield," Binstead, near Ryde, Isle of Wight, by direction of the executors of the late Mr. G. Peabody Russell. The many pictures included: Corot, *River Bank*, with trees, figures and cattle, 22 in. by 18 in., £96; Ziem, *Dutch Canal*, 25 in. by 15 in., £172; and Benjamin Constant, *Portrait of Madame Sarah Bernhardt* in the character of an Oriental beauty, standing against a background of Persian tapestry, 38 in. by 21 in., £108.



Messrs. Robinson, Fisher & Co.'s first picture sale (October 14th) of the season included two lots of note: J. Hoppner, *Portrait of a Gentleman*, in red coat, powdered hair, and white cravat, nearly full face, on panel, 30 in. by 24 in., 130 gns.; and Sir T. Lawrence, *Portrait of a Lady*, in white dress, dark hair, the face slightly turned to the left, an unfinished whole length, on canvas, 94 in. by 38 in., 400 gns.

Messrs. Knight, Frank & Rutley sold at 9, Conduit Street, W., on October 22nd, a number of pictures by Old Masters, the property of Sir George Dashwood, and removed from Kirtlington Park, Oxon., among which were a pair by Calvario, described in the sale catalogue as the uncle and master of Canaletto, but who is unrecorded in Bryan:—*St. Mark's, with the Campanile, Venice*, a festival with many boats and figures, 52 in. by 101 in., 105 gns.; and the companion picture, 70 gns.; Rubens, *Ladislaus, King of Poland* (1632-48), half length, wearing plumed hat, sword, etc., 48 in. by 38 in., 200 gns.; Jordaens, *Diogenes*, a life-size picture of the philosopher in a group of figures, 72 in. by 84 in., 105 gns.; Rosalba, a set of four pastel drawings of female heads, with accessories emblematical of the four seasons, each 24 in. by 19 in., 150 gns.; and Gerard Honthorst, *Prince Frederick Henry of Orange and Nassau*, in armour, with lace collar and Order, on panel, 60 gns.

The chief interest of Messrs. Robinson, Fisher & Co.'s sale of pictures and drawings on November 25th was the well-known whole-length portrait by Sir Thomas Lawrence of the *Duke of Wellington*, exhibited at the Royal Academy of 1825, and ever since then the property of Sir Robert Peel. It shows the Duke standing in a landscape, in dark dress with white-lined cloak thrown loosely over his shoulders, holding a telescope, on canvas, 96 in. by 60 in. It was engraved by Samuel Cousins in 1847, and was now sold for 2,000 gns. An effort is being made to purchase the portrait for Wellington College, and the purchasers have given the committee a six-months' grace in which to acquire it at cost price. It is to be hoped that Old Wellingtonians in all parts of the world will immediately and generously respond to the call. The sale also included from various sources the following pictures: F. Bol, *Portrait of a Lady*, in black dress with deep lace collar and cuffs, holding her gloves in her left hand, her right hand on a chair, 40 in. by 30 in., dated 1643, 320 gns.; W. Muller, *View in a Country Village*, in the foreground a stream with ducks and three children fishing, a cottage shaded by trees, with cattle resting near a barn, 42 in. by 36 in., signed and dated 1865, 280 gns.; A. Cuyp, *An Extensive View of the River Dort*, with fishing boats and figures in the foreground, on the low banks on the left is a village with windmill and other buildings, on the right a cathedral, on panel, 42 in. by 19 in., signed, 340 gns.; and four drawings by D. Cox, the most important being *Flying the Kite*, 11 in. by 8 in., 1853, 130 gns.

Messrs. Christie's sale of old pictures on November 27th included the collection of Mrs. Hartmann, of White Lodge, Richmond Park, when a pair of portraits of the Holbein School, *A Gentleman* in dark dress and cap, holding a watch, and *A Lady* in black dress and white cap, holding her gloves, on panel, 24 in. by 18 in., sold for 1,000 gns.; and a picture by Conegliano, *The Madonna*, in blue and red robes, holding the Infant Saviour, on panel, 19 in. by 15 in., 105 gns. Another property included: A. Van der Neer, *A River Scene*, with buildings, windmill and boats, moonrise effect, 18 in. by 24 in., 340 gns.

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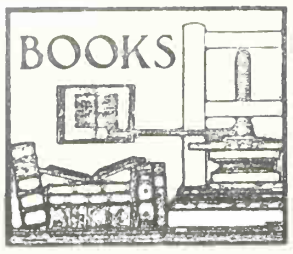
THE new season was opened by Messrs. Puttick and Simpson on October 7th. As a rule, sales held just at the commencement of the season are unimportant, but this one was much above the average, a number of really good and valuable books being disposed of at prices which compared very favourably with those generally obtained for works of a similar character when the market has settled down. In one or two instances, indeed, higher prices were realised than might have been considered probable. Thus, £114 was a large amount to pay for John Winthrop's *Humble Request of his Majesties Loyall Subjects*, a small quarto pamphlet of ten pages printed at London for John Bellamie in 1630 (unbound, title practically uncut), and the same remark applies to the £206 obtained for Campbell's *Advertisement concerning the Province of East New Jersey*, another pamphlet, this time of 22 leaves, printed by John Reid at Edinburgh in 1685. These *Americana* are exceedingly rare, as may be imagined, and it is worthy of note that neither of them has been seen in the auction rooms during the last twenty-three years. Other books of the same class included Shepard's *Clear Sun-shine of the Gospel*, 1648, 4to, £10 (unbound), as against £7 5s. obtained in 1901 (mor. ex.), and a *Collection of Voyages and Travels*, 2 vols., 4to, 1711, containing, *inter alia*, Lawson's *Account of Carolina*, £2 2s. (old cf.). A map of Carolina and of the river Meschacebe "with the Prickt line from Prt Royal to the lake of Champlain as ye limits and bounds of ye English Colonies," sold for £6. This map, though apparently undated, may be assigned to the last quarter of the seventeenth century.



Among the books of a general character sold on this occasion, the following are interesting:—*The Tragedie* of Euripides, printed by Aldus at Venice in 1503, the *editio princeps* consequently, £3 3s. (old mor., wanted leaf containing printer's device in each of the two volumes); Lamb's *John Woodvil, a Tragedy*, 1802, £8 10s. (bds.); our old friend Pierce Egan's *Life in London*, 1821, with the thirty-six coloured plates, but having several leaves repaired, £5 (mor. ex.); Milton's *History of Britain*, 1st edition, 1670, 4to, £3 3s. (old cf.); Daniell's *African Scenery and Animals*, 1804, folio, with thirty large coloured plates, £21 10s. (old hf. russ.); and Thackeray's *Flore et Zéphyr*, the complete set of eight tinted lithographic plates and the vignette from the cover, the whole detached and mounted on four folio sheets, £59. The following original editions of works by Oscar Wilde realised the prices affixed:—*Salomé*, 1893, 22s.; *The Ballad of Reading Gaol*, presentation copy with author's inscription, 1898, £5 15s.; *Intentions*, 1891, £1 8s.; *An Ideal Husband*, presentation copy with author's inscription, 1899, £5 10s.; *Lord Arthur Savile's Crime*, 1891, 17s.; *Lady Windermere's Fan*, 1893, £3 10s.; *A Woman of No Importance*, 1894, £1 19s.; and *A House of Pomegranates*, 1891, £2 15s. Note should also be made of the three following works, which were complete and in sound condition—a combination which does not often occur:—*The Newgate Calendar, or Malefactor's Bloody Register*, 5 vols., 8vo, Cooke, 1775, £4 5s. (cf. ex.); Wilkinson's *Newgate Calendar Improved*, 5 vols., 8vo, Kelly, 1790, £4 7s. 6d. (cf. ex.); and *The Tyburn Chronicle or Villainy Display'd*, 4 vols., 8vo, Cooke, 1768, £3 17s. 6d. (cf. ex.). Books of this class always bring good prices; but, as intimated, they are not often found in good condition, having been thumbed for the most part almost out of existence by rough-shod readers, who snatched a fearful joy from a contemplation of the gallows and the gaol. Messrs. Puttick & Simpson's catalogue of the first sale of the season comprised 690 lots, and the total sum realised was £1,090 11s. 6d., an excellent average for the time of the year.

Only four sales took place in October, that is to say, the one already noticed, two others held by Messrs. Hodgson on the 12th and three following days and on the 20th and two following days respectively, and Sotheby's sale of October 28th and 29th. These may very conveniently be taken together, as they were of comparatively little importance, though by no means destitute of redeeming features. One of the first books to attract attention is *Thomas Stanley's Poems*, a work privately printed in 1652, which realised £9 10s. (old cf.). This copy contained the additional verses as given by Lowndes, viz. *Aurora, Ismenia, and the Prince*, by Don Juan Perez de Montalvan, and *Oronta, the Cyprian Virgin*, by Girolamo Preti. Among other books disposed of at these three sales were many old favourites, as, for instance, Apperley's *Life of Mytton*, the second edition of 1837, specially noticeable because it contains eight new plates, £4 12s. 6d. (mor. ex.); *Fielding's Works*, 10 vols., 8vo, 1821, £3 6s. (cf. broken); *Gerarde's Herbal*, 1633, folio, £4 2s. 6d. (old cf.); *Dr. Johnson's Works*, 9 vols., 1825, 8vo, £1 13s. (old cf.); Major's second edition of *The Compleat Angler*, 1824, £1 8s. (cf. gt.), and others.

Works on ballooning are much sought after just now, provided they are old—the older the better—and in sound condition. *The Three Last Aerial Voyages* made by M. Garnerin, 1802, *Aeronautica, or Voyages in the Air*, n.d., and *Aerostatics: or a History of Balloons*, 1802, each of the two first-named having a coloured frontispiece, are examples of the kind of books in request. The three, with two others of little interest, realised £1 16s., a sum very likely to be considerably augmented in the near future. A complete set of the publications of the *Henry Bradshaw Society*, 36 vols., 8vo and 4to, 1891-1909, realised £16 (orig. cl.); Sir Henry Howorth's *History of the Mongols*, 4 vols., roy. 8vo, 1876-88, £6 6s. (cl.); the Library Edition of Eugène Sue's *Mysteries of Paris* and *The Wandering Jew*, the etchings on Japan paper, 12 vols., 1903, £4 (cl. ex.); Oscar Wilde's *The Sphinx*, 1st edition, limited to 200 copies, 1894, sm. 4to, £4 7s. 6d. (vell.); *Matthew*

Arnold's Works, édition de luxe, 15 vols., 8vo, 1903-4, £4 10s.; *The Camden Society's Publications*, 1st series, complete, 105 vols.; 2nd series, first 6 vols., and 3rd series, vols. 6 and 9 to 16, together 122 vols., small 4to, 1838-1909, £14 5s. (orig. cl.); *Dickens's Works*, the "Gadshill Edition," edited by Mr. Andrew Lang, 34 vols., 8vo, 1899, £9 (hf. mor.); and Howard's *Spirit of the Plays of Shakespeare*, on large paper, 5 vols., 4to, 1833, £3 (hf. mor.). This last is an excellent work, though, for one reason or another, it realises less than formerly. The plates are in outline, and that has, very probably, something to do with the depreciation, plates of that character not being in request just now.

Any reader of these notes who happens to have a copy of the first edition of *Poems by John Keats*, printed for C. & J. Ollier in 1817, should note the high price which is invariably paid for any clean copy in the original brown boards which may by chance find its way into the auction rooms. One in this condition sold for £140 on October 20th, though that is not a record price, for precisely the same amount was obtained for a similar copy in April six years ago. Both were complete, with the half-title and the paper label on the cover, and looked as though they had not long left the publisher's office, being remarkably clean and fresh in appearance. Another work by Keats realised £25 10s. at the same sale. This was the original edition of *Endymion*, 1818, 8vo, also in boards as issued with the label on the cover, the half-title and the five-line list of Errata, this showing the earliest issue. A number of books having coloured plates also realised substantial amounts, *e.g.*, *Doctor Syntax's Tour to the Lakes*, 2nd edition, 1812, 8vo, £5 17s. 6d. (bds., with label); *Doctor Syntax's Tour in Search of a Wife*, 1st edition, 1821, 8vo, £8 10s. (bds., with the advertisements at the end); Papworth's *Select Views of London*, 1816, royal 8vo, £24 10s. (bds., with label); Ackermann's *History of Oxford University*, 2 vols., impl. 4to, 1814, £7 17s. 6d. (bds., with labels); Ackermann's *History of the Public Schools* (Winchester College only), 10 coloured views, 1816, impl. 4to, £6 6s. (orig. bds.); Sullivan's *Picturesque Tour through Ireland*, 25 coloured views, 1824, oblong 4to, £5 12s. 6d. (orig. hf. mor.); Calvert's *The Isle of Wight*, map and 20 coloured plates, 1846, 4to, £3 6s. (orig. cl.); and a number of others of less importance. Reference must also be made to that celebrated work by De Quincey, known as *The Confessions of an English Opium-Eater*, first published by Taylor & Hessey in 1822, 8vo. An uncut copy in boards with linen back sold for £5 17s. 6d.

The title and date "Λωτοφαγοι, 1860," would not on the instant strike anyone who was not forewarned as being Lord Lyttelton's translation of Tennyson's *The Lotus Eaters*, which was privately printed in the year in question, and has now become most difficult to procure. The reason is that this translation, when it occurs for sale—and that is but seldom—is usually quoted under a descriptive English title (in this instance both titles were given), and so a slight effort of memory, with the Greek title as an index, becomes essential, in very many instances at any rate, before the book can be identified in the mind. This copy, which sold for £7 15s., was in the original limp cloth, and had an inscription, "From the Author." It should have realised more, one would think, under the circumstances, seeing that at one time £10 or £11 was usual, but there is no accounting for the ups and downs of the book-market.

It will now be as well to mention a number of books which, from the infrequency of their occurrence, are worthy of passing notice, irrespective altogether of the sums realised for them. The list may be made up as follows:—*La Poetica di Giorgio Trissino*, printed at Vicenza in 1529, folio, noticeable as containing the first printed version of Dante's *De Vulgari Eloquentia*, the Latin text appearing separately in 1577 at Paris. This realised 18s. (vellum); Jesse Foot's *Life of Arthur Murphy*, the actor and dramatist, 1811, 4to, extra illustrated by the insertion of thirty-six portraits and views from Richardson's series, £1 13s. (old russ.); the *Trilogium Animæ*, printed in Gothic letter by Koberger, of Nuremberg, in 1493, small 4to, £2 16s. (vell.); the *Epistolæ Familiares* of Æneas Sylvius, also in Gothic letter by the same printer, 1486, small 4to, £2 14s. (old cf.); *The Priest in Absolution*, 2 parts, privately printed, 1869, £1 9s. (wrappers, one missing); Killigrew's *Four New Playes*, 1666, folio, £3 (old cf.); *Poems by Melanter* (*i.e.*, R. D. Blackmore), 1854, a presentation copy with inscription "J. Goodwin, from the Author," £2 10s. (orig. cl.); *Gradus ad Cantabrigiam*, by "A Brace of Cantabs," with coloured plates of the University costume, 1824, 8vo, £1 17s. (bds., uncut); *Biblia Latina*, Basle, 1477, folio, 482 pages (should have 523), £7 (old cf.); *The Encyclopædia Britannica*, latest edition, 36 vols., 1875-1903, £8 2s. 6d. (hf. mor.); and *Hogarth's Works*, as restored by Heath, 1822, £6 5s. (old mor.). This last work has a secret pocket within the back cover, in which should be found three suppressed plates.

Messrs. Sotheby's sale of November 1st comprised the library of the late Mr. B. M. Jalland, of Holderness House, East Yorkshire, and a number of books from various sources, the whole being catalogued in 312 lots, realising the total sum of £652 10s. Mr. Jalland's library, though good of its kind, was not very noticeable, and the amounts realised were, as a rule, unsubstantial. That well-known work, Ackermann's *Microcosm of London*, celebrated for its coloured plates of old-time manners and customs, 3 vols., 4to, 1811, sold for £7 (hf. mor.); Boydell's *History of the Thames*, with the plates coloured like drawings, 2 vols., 4to, 1794-96, £9 15s. (contemp. mor.); a complete set of Donovan's *Works on Natural History*, 39 vols. bound in 21, 8vo, £7 15s. (hf. mor.); Kip's *Théâtre de la Grande Bretagne*, 4 vols. in 2, 1708-13, folio, £22 (orig. cf.); and, more important than any, the fifth edition of Walton's *Compleat Angler*, 1676, with the first edition of *Cotton*, 1676, and the *Experienced Angler* of Col. Robert Venables, 1676, the whole in one volume, £26 (orig. cf.). This work, which had the general title, *The Universal Angler, made so by Three Books of Fishing*, was in very fair condition, though one of the title-pages had been rather badly shaved.

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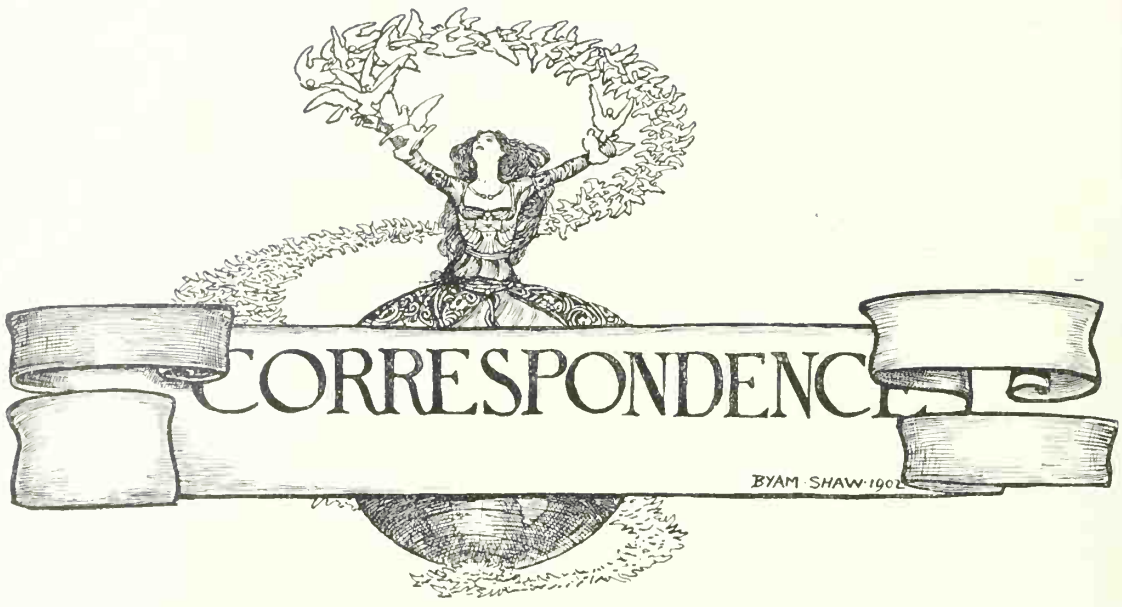

Special Notice

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ANSWERS TO CORRESPONDENTS

***Coins and Medals.*— War Medals.**—A2,007 (New York City).—The private's medal of the West India Regt., with bar for "Sierre Leone," is worth, in London, about 12s. 6d. These medals are fairly common. They were given for small military operations in Sierra Leone in 1899. It is impossible to value your silver candlestick without seeing it. The majority of books on antique silver deal mainly with English productions, but we do not know of any works on foreign silver published in this country.

Silver Tetradrachms.—A1,216 (Leeds).—The values are as follows: (1.) Athens, 5s. to 10s.; (2.) Tyre, 10s. to 12s.

***Furniture.*—Chair.**—A1,813 (Scawby).—The chair appears to be Dutch with French influence. A set of six, in good condition, should be worth about 25 gns.

Mahogany Chair.—A1,410 (Temple).—Your photograph represents an English mahogany chair of the 18th century. Such chairs are not uncommon, and are worth about 10s. to £2.

Sand Box.—A1,416 (Low Fell).—The drawing you kindly sent us represents a rather uncommon piece, namely, an old sand box, probably of the 17th century. It would have been used in connection with the old ink-horns before the introduction of blotting-paper. We do not remember seeing or hearing of one being sold, and it is practically impossible to fix a value. If we could see the object, we could, no doubt, give you a more exact account of its period.

***Objets d'Art.*— Pictures on Glass.**—A1,384 (East Ham).—The set of the seasons (one being broken) is not of much value, probably about £2. The *Effects of Extravagance* is worth about £1 10s.

Ebony Elephants.—A1,414 (Winchmore Hill).—There are plenty of these to be had in Indian bazaars. They fetch by auction about 25s. to 30s.

***Pottery and Porcelain.*— Davenport.**—A1,412 (Northampton).—From your sketches your dinner service appears to be a good example of Davenport ware, probably about 1830 in date. You do not state whether the decoration of landscapes is printed or painted in colours, but we presume the former, as when painting was done the borders were generally enriched with gold. Plates for decorative purposes usually fetch 4s. to 5s. each.

Classical Vase.—A1,370 (Swansea).—The vase shown in your photograph is certainly not Bristol. It may be Wedgwood, or more possibly early Minton, but these imitations of Greek vases were made at several factories. It might also be of Swansea origin, as during the proprietorship of Dillwyn (early last century) many pieces were made and decorated in Greek style. We should advise you to compare the vase with authenticated specimens in the Swansea and Cardiff museums, or if you will forward it to us, we shall be pleased to give a more definite opinion.

Jacob Petit Figures.—A2,011 (Southampton).—These are not much esteemed by English collectors, and the sale values are not high. The pair would probably not fetch more than £2 10s.

Delft Jar.—A1,378 (Anglesey).—From the inscription it is doubtful whether the object in your possession is either a sack bottle or a pharmacy jar. If it is a genuine specimen of English Delft, dated 1694, it should be worth from £6 to £8.

Dresden.—A1,372 (Dalston Lane).—The marks you describe were used in a good period of Dresden (1770-1800), but they have been much copied, and are frequently to be found upon quite modern pieces.

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MADAME JANE BULKELEY AS DIANA
BY SIR PETER LELY
By gracious Consent

LADY WANTAGE'S COLLECTION OF PICTURES

Part II. By Lady Victoria Manners

WE have till now confined our attention to Lady Wantage's Dutch pictures at Carlton Gardens; but we must now turn to the many interesting examples of the French, Italian, and English Schools, of which there are several masterpieces.

Hanging in the library is the delightful small picture on copper, entitled *Fête Champêtre*, attributed to Watteau, but more probably by Lancret, to whose style it bears much resemblance. The figures, eighteen in number, are grouped in a garden, round a pool, adorned with statues and marble fountains; beautiful trees in the background make up a scene of almost fairy-like charm and grace. Jean B. Greuze is represented by two pictures. *Heloïse*, or *Meditation*, depicts a young girl—half length, life size, with auburn hair, gazing upward; while the other example, *Girl feeding a Young Bird*, is by some critics attributed to François Boucher, as there is a picture by that artist, identical in subject, though differing somewhat in the features and "pose" of the child's head (which is raised and looking outward instead of downward) and in some minor details of dress and accessories. This picture has been engraved and is mentioned by Baron Roger Portalis in the *Gazette des Beaux Arts* (Juillet, 1901) as follows: "Que cette petite Alexandrine Le Normand D'Etoiles élevée avec tant de solicitude par Madame de Pompadour, donnant la becquée à son

GUIDO RENI A SIBYL 30 IN. BY 25 IN.

oiseau, est donc plaisante. Jamais le grand peintre n'a rien fait de plus nacré, de plus argentine, de plus naif. Passé à la vente Mühlbacher, où il eut un grand succès, ce morceau délicat appartient maintenant à M. Deutsch de la Menthe."

There are several pictures by masters of the Bolognese School. Guido Reni shows to advantage in his canvas entitled *A Sibyl*. We can, however, discern but little of the mystic attributes of the prophetess and seer in this portrait of a handsome young Italian woman, dressed in white and wearing a turban head-dress. Domenichino's two pictures, *The Assension of the Magdalen* and *Portrait of the Artist's Wife*, are both fine examples of this painter's work. The former picture is specially interesting, and is a good representation of this subject, so much beloved by Italian painters, though perhaps the colouring is a little over-brilliant and wanting in harmony. St. Mary Magdalen is soaring up to heaven supported by cherubs—there is an aureole round her head; she is clad in a green dress with a red scarf and yellow drapery. Two angels below hold the scourge and hair-cloth of the penitent and the alabaster box. Above are three cherubs' heads in the sky, and to the right a wooded hill slopes down to the sea below. This picture has an interesting history. It was brought to England by W. Buchanan, who purchased it from a Milanese dealer, who obtained it direct from the Caprara family at Bologna, where it had formed the altar-piece in the Private Chapel of the Caprara Palace; with it was an affidavit written by M. Caprara identifying the picture. The portrait of *The Painter's Wife* is interesting: it represents Marsibilia Barbetti, who, as a beautiful girl of seventeen, married Domenichino, then thirty-eight. She is depicted here as a handsome lady—half length, life size, with the dark eyes of the South, and clad in a rich dress of green, ornamented with jewelled trimming at the neck and shoulders.

SALVATOR ROSA LANDSCAPE, WITH TOBIAS AND THE ANGEL 28½ IN. BY 39¾ IN.

A charming *Landscape, with Tobias and the Angel*, is from the brush of Salvator Rosa. The artist has chosen the moment when the angel awaits Tobias on a rock, who, carrying a large fish and preceded by his dog, advances from the water's edge. The figure of the angel is specially attractive, and the beautiful landscape is most characteristic of Salvator's work, who excelled in painting biblical subjects amid lovely wooded landscapes and rocky glens.

THOMAS GAINSBOROUGH, R.A. PORTRAIT OF LADY EARDLEY AND HER DAUGHTER, MARIA MARION
94 IN. BY 60 IN.

The Spanish School is represented by two pictures by Murillo—the splendid *Virgin and Child* and a small *Holy Family*. The *Virgin and Child* formed the altar-piece of the chapel in the palace of the Marquis de Santiago at Madrid, "and was considered the finest of the smaller pictures by the master in the Spanish capital." The Virgin, with an expression of rapt tenderness upon her face, is holding the Infant Saviour upon her lap. She wears a robe of the reddish-brown hue that Murillo was specially fond of, the under-sleeves are of white, and some dark blue drapery is thrown over the knees. Murillo in this picture seems to have fully realised the vision of—

"... The Mother with her Child
Whose tender winning arts
Have to his little arms beguiled
Sammy wounded hearts!"
Matthew Arnold.

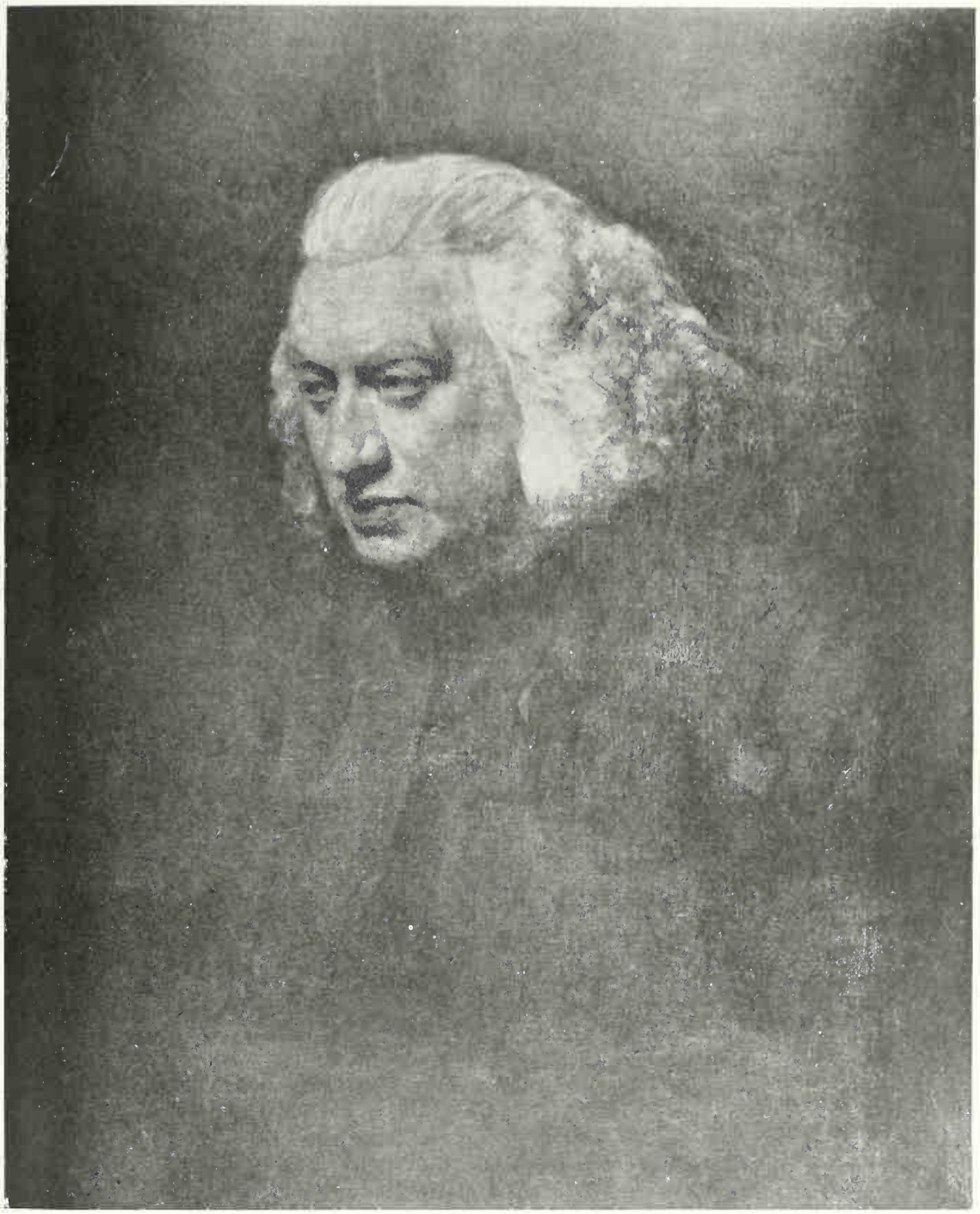
DOMENICHINO ASCENSION OF THE MAGDALEN 54 IN. BY 37½ IN.

And if we miss, both in the expression of the Virgin and the Infant Saviour, the haunting wistfulness and foreboding of a Bellini or Botticelli, yet the "glad human joy" of the Divine Babe and His Mother has never found a better or more poetic rendering.

It is of interest to know that this picture,* together with two other important works by Murillo—the great picture of the *Meeting of Jacob and Laban* (now at Grosvenor House) and the *Virgin and St. Joseph conducting the Infant Saviour*—were all acquired and brought to England in 1809 by Mr. Buchanan's agent, Augustus Wallis, from the palace of the Marquis de Santiago at Madrid. The present picture was purchased by Lord Berwick for £2,500.

Most of Lady Wantage's pictures of the English School are at Lockinge; but there are a few examples of great beauty and merit at Carlton Gardens. Kneller's portrait of *Alexander Pope* is of great interest. Here we have a representation of the poet standing by a table holding in his right hand a manuscript copy of the *Iliad*: he is wearing a loose brown coat fastened at the waist, with a white shirt and narrow collar, and on his head a close-fitting blue cap: the expression of the face is very characteristic. Thomas Hudson is represented by an excellent portrait of *Anne, Countess of Dumfries*, in her coronation robes (this lady was the late Lord Wantage's great-grandmother).

* This picture is mentioned by W. Bürger (M. T. Thoré) in "Trésors d'Art en Angleterre": "La Madonne a beaucoup de délicatesse dans la physionomie et le caractère. Le dessin et le modelé sont très purs. . . . Le petit Jésus est ravissant: les deux mains dans le sein de la Vierge, il retourne la tête de face, dans l'attitude du Bambino de Raphael appartenant à Lord Cowper. Toujours la robe rose cendrée, une draperie bleue en travers sur le genou. C'est la magie de la couleur qui donne à cette Mère portant son fruit quelque chose de surnaturel."



JOHN OPIE, R.A. PORTRAIT OF DR. JOHNSON 29¾ IN. BY 24½ IN.

In size and importance, however, the first place must be given to Gainsborough's beautiful full-length portrait of *Lady Eardley and her infant daughter, Maria Marion.* Lady Eardley is dressed in a dark pink "sacque" gown—the child wears a thin white frock with a blue sash and a close-fitting white cap; the sky is clouded, and in the background is a landscape. The fair sitter was the wife of Sampson, Baron Eardley; the child Maria Marion married, in 1794, William, eleventh Baron Saye and Sele, of Broughton Castle, from whence the picture was purchased in 1884, and was sold later to Lord Wantage.

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Another picture by Gainsborough is the charming landscape *Evening*, painted for Mr. Samuel Kilderbee, of Ipswich, an intimate friend of the great painter. Here we see Gainsborough at his best. The simple woodland scene is treated with poetry, and illumined with the sunset glow the artist loved so well. This picture was painted at Bath in 1760, and was purchased in 1879 at the sale of the collection of Mr. Benoni White. It was exhibited at the Grosvenor Gallery exhibition of the works of Gainsborough in 1885.

From the brush of Sir Joshua Reynolds there is a replica of the well-known *Heads of Angels* in the National Gallery—they are portraits in different positions of Frances Isabella, the beautiful daughter of Lord William Gordon. This picture differs slightly in size and shape from the National Gallery example. It was purchased at the Gray Sale in 1858.

One of John Opie's masterpieces hangs on the walls of the study—his pathetic and touching portrait of *Dr. Johnson* in his declining years, suggesting Tennyson's lines—

> "As when a painter, poring on a face,
> Divinely, thro' all hindrance, finds the man
> Behind it, and so paints him that his face,
> The shape and colour of a mind and life,
> Lives for his children, ever at its best."

The great doctor wears a brown coat and waistcoat, and a large grey wig. This picture has sometimes been ascribed to Gainsborough, but evidence proves it to be the work of Opie. It has been engraved by James Heath as an oval, with the following inscription: "From the original painting by Opie in the possession of Mr. Harrison. The sarcophagus and other ornamental parts designed by Mr. R. Smirke, London. Published as the Act directs, March 14, 1786, by Harrison and Co., No. 18, Paternoster Row."

This picture was in the collection of Sir John St. Aubyn, and was sold at Lime Grove after Lady St. Aubyn's death in 1856. It was exhibited at the British Institution in 1857 as a work of Gainsborough.

ANTOINE WATTEAU (ATTRIBUTED TO) FÊTE CHAMPÊTRE 8½ IN. BY 10½ IN.

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RICHARD WILSON, R.A. VIEW ON THE TIBER 54½ IN. BY 81½ IN.

Lady Wantage is fortunate in possessing one of Thomas Stothard's best works, the beautiful *Jacob's Dream*. The artist has chosen the moment when

> "The seer that in the desert slept
> Beheld the angels fair
> Ascending and descending still
> Upon the golden stair,"

and admirably has Stothard rendered the subject, treating it with true poetic instinct. An endeavour was made in 1842 to purchase this picture for presentation to the National Gallery, which failed. Mr. C. R. Leslie, R.A., in a letter on the subject in 1842 to Mr. D. Thomas White, says:—

"I never saw any work by Stothard I should be more desirous of possessing, and it is my earnest wish that this exquisite picture may be introduced into the Collection that belongs to us all. The subject is one of the greatest difficulty, yet it was one for which the genius of Stothard was eminently fitted. With him the supernatural never becomes the unnatural, and that simple and modest grace, which his admirable taste never permitted him to overstep, is here in perfect accordance with the sublimity of the subject. Stothard was condemned by the neglect of the professed patrons of Art to sell his fine mind, not life, to the booksellers, and was thus led to adopt a slight and sketchy style, which, however beautiful in his small drawings, did not always satisfy in his oil pictures. But this manner, instead of being a defect, appears to me, in the *Jacob's Dream*, to constitute one of its greatest charms; for a hand like Stothard's, accustomed to a slight and rapid touch, would alone have given that shadowy look proper to the subject, and which is in this instance combined with exquisite colouring."

THOMAS STOTHARD, R.A. JACOB'S DREAM 49 IN. BY 39 IN.

This picture has been engraved in Macklin's Bible, and was exhibited at the Royal Academy, 1792, and the Royal Academy Old Masters, 1871 and 1894.

Richard Cœur de Lion receiving the Church's Blessing before departing on the Crusades is also by Stothard, and is a good example of the artist's treatment of historical subjects; the colouring is specially good.

There yet remains to be noticed a fine landscape by Richard Wilson, *View on the Tiber*, bathed in golden light, and showing the strong influence of Claude.

Of modern painters, Clarkson Stanfield, R.A., is represented by two pictures, the *Kitchen of an Inn at Amalfi* and *Macaroni Mill at Amalfi*, which merit attention.

In following articles Lady Wantage's collection of pictures at Lockinge will be described.

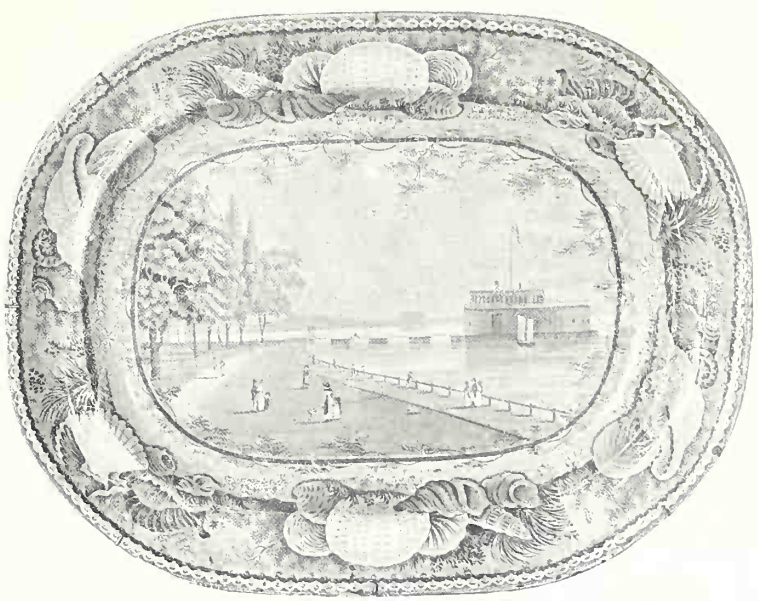
Old Blue Earthenware with Historic American Scenes
Part I. By N. Hudson Moore

We in America were perhaps a little tardy in acquiring the collecting habit, but, once started, nothing can stop us. To be sure, our hobbies, save for those great collectors who buy pictures and rare and priceless bibelots like fourteenth-century jewels, jades and ivories, are rather simple — far simpler than those which engage the attention of our English cousins. Small opportunities come our way for making a collection of such rarities as Nantgarw or Swansea china, or "Beeley's" roses on the numerous wares on which he painted, or any such dainty objects which require arduous search.

With us, when we want a thing we want it quickly, even though we lose the excitement of the long, slow chase, which after all, to the genuine collector, is more than half the pleasure.

But though you may excel us in the variety and character of the objects you choose to gather, we have an advantage in still being so near our early history that its relics are yet to be found. At a later date, when we emerged from the colonial period, there were still other objects connected with that struggle which have recently been brought into prominence. What has particularly stimulated the collection of "Americana" is the birth and exceeding growth of our patriotic societies, such as "The Mayflower Society," "Colonial Dames," "Sons and Daughters of the American Revolution," etc. Once a member of such a society, it is natural to look about for "antiques," heirlooms or otherwise, as a sort of patent of democracy, or at any rate as showing an interest in our history. As did you across the water, so have we worked our way through the stages of wooden trenchers, garnishes of pewter, through earthenware, to porcelain. When at last we stood in the position of independent states, we became shortly a better market than ever before for goods from the British Isles, from Holland and the Continent, and even from the Far East.

Our experiences were so new and astonishing that we liked evidences of them on all our belongings. Whatever rancour existed in England against our deciding to stand on our own feet, the English potter, particularly him of Staffordshire, felt not a jot of it. Indeed, he found the late struggle of marketable value, and such well-known potters as Enoch Wood and Sons, of Burslem; Ralph and James Clews and Andrew Stevenson, of Cobridge; Ralph Stevenson, also of Cobridge; Joseph Stubbs, of Dalehall Works, Longport; W. & J. Ridgway, of Hanley; T. Mayer, Phillips,



No. I.—CASTLE GARDEN AND THE BATTERY BY WOOD

No. II.—ERIE CANAL SERIES: ROCHESTER, LITTLE FALLS, BY WOOD. UTICA INSCRIPTION PLATE, MAKER UNKNOWN

W. Adams & Sons, J. & J. Jackson, Rogers, Thomas Godwin, Tams, Anderson & Tams, Charles Meigh, and several other minor firms, all produced what we now call "Historic Old Blue."

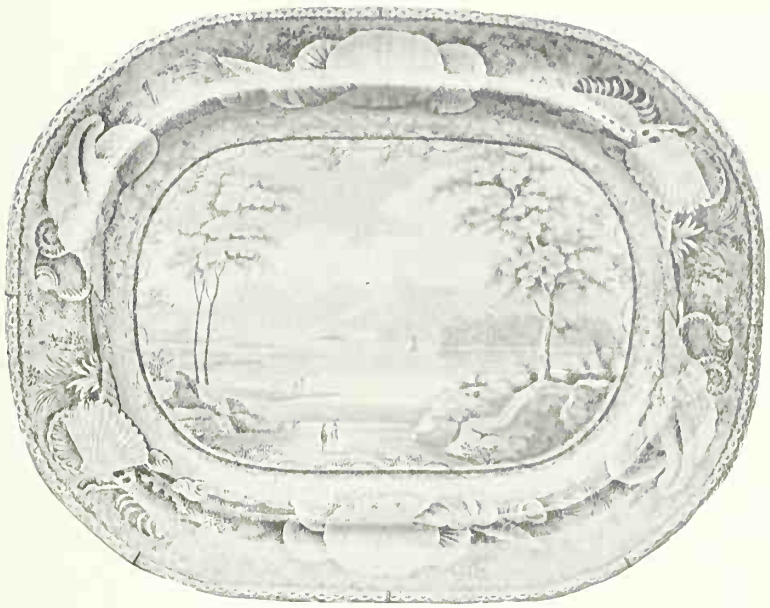
On dinner and tea-sets, on jugs of many sizes, from the diminutive creamer to those holding a gallon, on wash-bowls and ewers, were printed in blue transfer such scenes in our history as would be popular and attractive. The Woods, the largest producers of all, made more than fifty views of our scenery and achievements, from sketches and prints, many of their pieces being held at very high prices.

I shall brave the reputation we have for always telling the prices of things, and set down the value of much of this old blue, for since it is English ware, the value we put on it cannot be set down to boastfulness. The shell border, which was used by the Woods on many of their English views, was also employed for our benefit. No. i. shows a large platter with this border, the view in the centre being "Castle Garden and the Battery," at New York. This view is deservedly popular, from platters to the tiny cup plates. Castle Garden was a grand amusement hall in its day. Here La Fayette was received in 1824; here Jenny Lind sang and many notable entertainments took place. The Battery was the spot where, as early as 1614, the first Dutch settlers built Fort Amsterdam. It was the city's parade ground, and, as you can see on the platter itself, was the popular promenade. Now it is given up to the emigrant, and is covered with a network of elevated railroad tracks. We give for this platter $110 (£22 18s. 4d.), and more, for a fine specimen is rare, and it has become an historical document.

One of the greatest engineering feats in our early history was the building of the Erie Canal, connecting Lake Erie with the Hudson River at Albany, N.Y. The canal was opened on October 26th, 1825, and much historic blue crockery was made in England to celebrate the occasion. General La Fayette was visiting here at the time as the nation's guest, and took a prominent part in the opening ceremonies. Both his name and portrait appear in connection with those of our own celebrities who forwarded the construction of this important waterway.

No. ii. shows three Erie Canal plates, two with floral borders by Wood, one by an unknown maker, showing medallions of packet-boats, as the passenger boats, which rejoiced in such names as "Redbird," were called. The two plates showing the aqueducts at Little Falls and Rochester are, notwithstanding their practical nature, very pretty. The colour is rich, the printing clear, and the border much more artistic and graceful than the one with shells. Such

No. III.—HUDSON RIVER PLATES: WEST POINT, NEWBURGH, CATSKILL MT. HOUSE, BY WOOD



No. IV.—LAKE GEORGE, N.Y. BY WOOD

plates as these are valued at from $35 (£7 5s.) to $50 (£10 10s.), the condition of the plate governing the price. We are loth to take plates which are greased, or cracked or nicked in any way, and mended ones are simply refused; we won't have those anyway.

No. iii., also by Wood, with the shell border, showing views on the Hudson River, No. iv., Lake George, N.Y., and No. v., Albany, N.Y., are every one of them desirable and esteemed, the Lake George platter in 16-inch size being worth about $50 (£10 10s.).

When, ten or twelve years ago, attention was called to the collecting of this blue printed ware, prices were much lower than they are now. Pieces which were highly esteemed at first have dropped in price, the supply of them turning out to be large, when housekeepers all over the country hunted through their china-closets and brought forth their heirlooms. Among those pieces which have suffered the greatest depreciation are the *Winter View of Pittsfield* and the *Landing of La Fayette* pattern by Clews, showing the harbour of New York receiving La Fayette in 1824. Clews Brothers must have sent vast quantities of earthenware with this pattern on it over here, there is so much of it left.

Scenes with the beautiful acorn border by R. Stevenson, and with the eagle border by Joseph Stubbs, are deservedly popular, and some of them are exceedingly rare, notably the 7-inch plate by Stubbs, Hurl Gate (see No. vi.). I have never known one of the plates to reach the auction room, such as there are being quickly snapped up at private sale. Park Theatre, also with the eagle border, is another favourite, the theatre itself having been long since pulled down, and its place filled by office buildings. Even the little plate shown in No. vii., called Nahant (an early watering-place in New England), will bring $16 (£3 5s.) or $18 (£3 15s.), the excellent printing and colour, as well as the quaint building, contributing to its interest.

No. V.—ALBANY, N.Y. BY WOOD

Joseph Stubbs, the maker of the views just mentioned, receives small attention at the hands of English writers. Shaw in his history

No. VI.—BALTIMORE EXCHANGE BY RALPH STEVENSON AND WILLIAMS

HURL GATE BY STUBBS

PARK THEATRE BY STUBBS

merely mentions that he had a fine residence at Longport. He is not mentioned at all in any of the following books:—Burton's *English Earthenware and Stoneware*, Rhead's *Staffordshire Pots and Potters*, Chaffer's *Marks and Monograms*, Downman's *English Pottery and Porcelain*, or Church's *English Earthenware*. Hayden, in his *Chats on Old Earthenware*, gives his name and the date of his activities as being from 1798 to 1829. Judging from his American series, Stubbs was a much better potter than many who are treated with more consideration.

No. VII.—NAHANT BY STUBBS

All the pieces showing views of our colleges are favourites. There is quite a respectable number of them, three of Harvard College by Stevenson, with acorn border (see Nos. viii. and ix.), one by Ridgway called "Cambridge College," and one by an unknown maker, marked Harvard. There are four other views of the various buildings at Harvard College in other colours than blue,

No. VIII.—HARVARD COLLEGE BY RALPH STEVENSON AND WILLIAMS

No. IX.—HARVARD COLLEGE BY RALPH STEVENSON AND WILLIAMS

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LE VALLON
BY J. B. C. COROT
IN THE LOUVRE

two by Jackson, one by Wood, and one by an unknown maker.

The Harvard plates, with acorn border, are valuable, $40 (£8 6s. 8d.) not being considered high for a perfect specimen. Strange are the rescues of some of this old blue. I often see one of the Harvard plates, which at one time in its career travelled as the cover to a butter-tub, subjected to the vicissitudes of going each week from farm to market in a springless cart. That there is some of this blue ware in the British Isles I know, since within the last year I have received from Glasgow three of the Harvard plates with the figure on horseback in the foreground.

No. X.—COLUMBIA COLLEGE BY STEVENSON

There are three good views of Columbia College in dark blue, also by Stevenson (see Nos. x. and xi.). This college was founded in 1756 in New York City, under the name of King's College. After the Revolution its name was changed to Columbia College.

Of Yale College, founded in 1701, the next oldest northern college to Harvard, which was established in 1636, there are no views in dark blue. There are two in colours, one by Jackson, and one by Charles Meigh. Of William and Mary College in Virginia, founded in 1688 on a royal foundation, there is no view at all; yet this would seem to have been one which would have particularly attracted the English potter. The remaining college views—the University of Maryland, by an unknown maker; Academy at West Point, by Wood; Transylvania University, Lexington, Ky.—are all in dark blue, rare, desirable, and eagerly sought.

No. XI.—COLUMBIA COLLEGE BY STEVENSON

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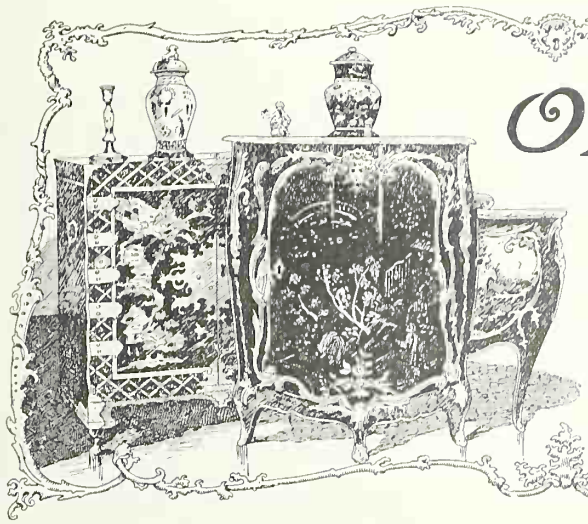
No. XV.—*One of the best examples of Pure Empire work, on which fine old Ormolu mounts is employed. The classic decoration of the mount in the glass shows the influence of the Grecian designs, which appear to have come into all kinds of fitting.*



Old Lacquer

Applied to Eighteenth Century French Furniture Part II.

By Egan Mew

One particular style of old Chinese lacquer which delighted the French of the eighteenth century, by reason of its brilliant colouring and cleverness, is shown in illustration No. viii. on page 90. This is the so-called Coromandel style, which is a form of carved lacquer very effective in the result. Of this particular branch of the production the accomplished connoisseur and writer, M. Jacquemart, who, however, was led into a mistake or two in regard to the Japanese work, said that the term is applied universally yet erroneously. The Coromandel Coast had long been the chief emporium of Oriental goods. But there were no local manufactures except of objects for local consumption. Hence the current name might be conveniently replaced by that of *champlevé* lacquer, although that, perhaps, covers too wide a field, and would leave undetermined the still vexed question of its real origin. Some have thought that the brown surface of the plain lacquer in these pieces has suggested a likeness to

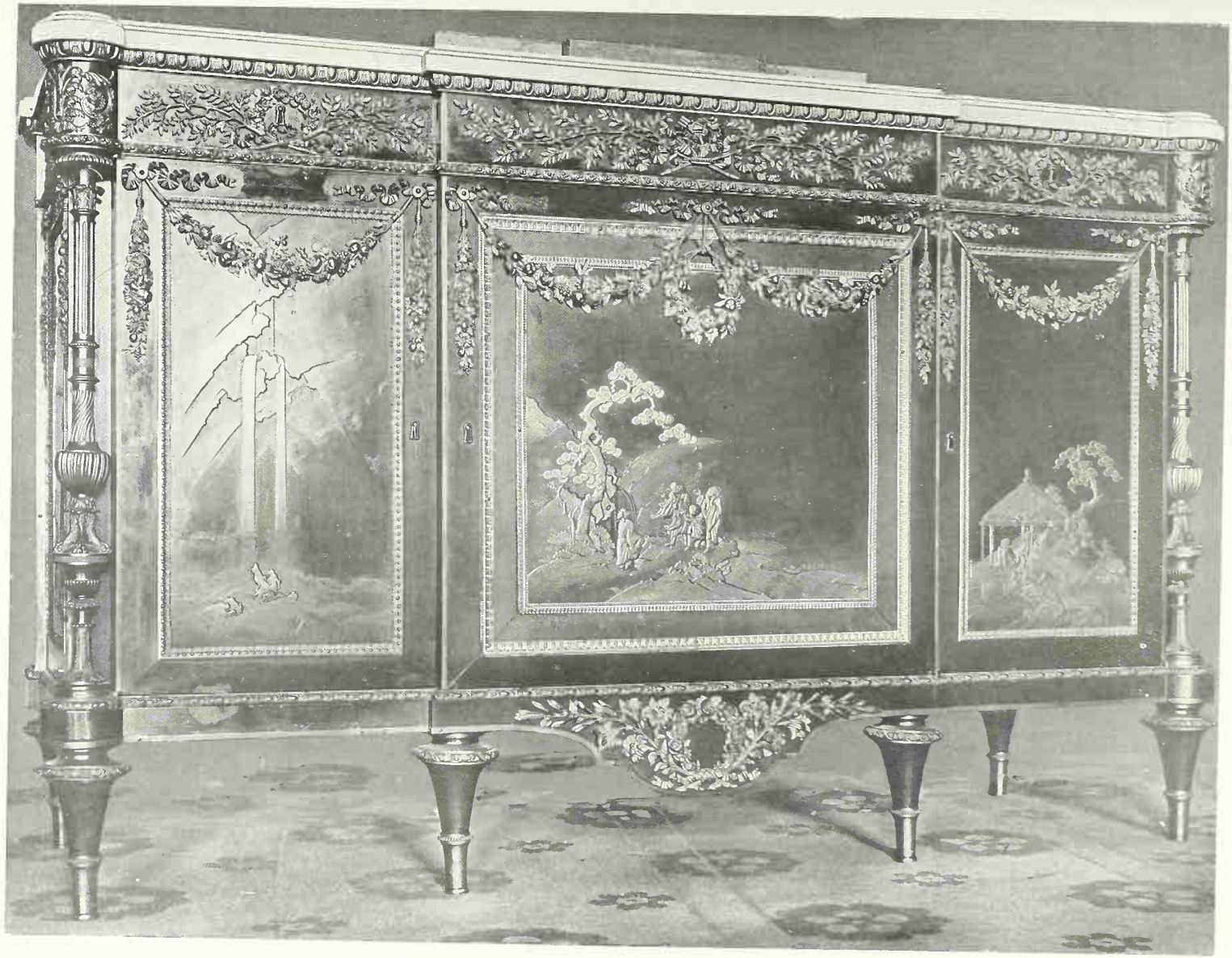
No. IX.—*An ebony Cabinet, 4 feet in height, with ormolu mounts and marble slab. A large panel of black and gold Japanese lacquer decorates the front. The door encloses a drawer and shelf. A companion piece is said to be at Windsor. The style is early Louis XVI., and the example is stamped N. Petit. But the individuality of the craftsman is rather obscured, for there were six master cabinet-makers of this name in Paris in the Eighteenth Century, three of whom were also Nicolas.*

No. XI.—*A single or dower Cabinet of the same style as No. XII., and belonging to the least elaborate set.*

Coromandel wood, and thus the name has arisen. But this brown appearance of old lacquer is due very largely to neglect and the action of sunlight and time. It can, I believe, be restored by a sort of rest cure in a suitably dark and damp chamber. Like the best cigars, lacquer is a living thing; you must not dry the life out of it if you want to enjoy the full pleasures of its society, and you must consider its peculiar vegetative qualities.

Writing in the middle of the last century, the same authority says in effect that at the time when China and Japan began to send their precious lacquers to Europe, connoisseurs were ready to appreciate their beauty. Some formed special collections, others contented themselves with choosing the finest pieces to exhibit in their salons together with the porcelains and other objects of Oriental art then so much in vogue; others went even further, and desired that their furniture should be incrusted with Japanned plaques, with subjects or landscapes in gold relief, such as those shown in this article. The number of Oriental pieces which the cabinet-makers must have destroyed in order to satisfy this fashion is incalculable from the period of Louis XIV. onwards. We find a few rare examples associated with Boule marquetry with fairly good effect. Under Louis XV. the vogue continues, attaining an equal height during the reign of Louis XVI.

The French artists, says M. Jacquemart, in effect, were too intelligent not to yield to the movement and take advantage of it. They had at first contented themselves with breaking up the étagères, boxes, and folding screens to use them for their purpose; but the supply of these manufactured objects being



No. X.—*A rich example of an early Louis XVI. Commode, on which three rich specimens of Japanese gold lacquer are employed. The kind of mounting is an elaboration of the Louis XVI. Style, but shows the lacquer panels to great advantage.*

No. XII.—*An Encoignure in exactly the same manner as No. XI., but treated on severer lines. The lacquer panel is from the same school of Oriental work as the one immediately before it.*

insufficient for the demand, they sent their woods in a prepared state to the Oriental workshops, where they were lacquered, and on their return the pieces had only to be mounted. It was this constraint, the delay caused in the execution of work, the augmentation in the price, owing to the double voyage, that induced the French cabinet-makers to seek some means of replacing Oriental lac, and produced the famous work of the Martins and the many others who followed this engaging craft. But, of course, their methods were totally different from the original. The *Rhus vernicifera* was not at their command, and, in fact, the European attempts to produce lacquer were for a long while like our efforts to make Chinese porcelain—very clever, very charming, something alike in result, but totally different in composition. To the rococo graces of Louis XV., as well as to the classic lines which the Pompadour introduced before she died, the panels of Oriental lacquer were adapted with perfect ease. It will be seen from the illustrations that, in some cases under Louis XVI., the original panels are rather too boldly overlaid with ormolu; but the vogue of the Oriental lacquer survived, and still added a beauty to the accomplished work of the royal cabinet-makers—work which may be said to have died with the Revolution and the enfranchisement of the people, who in that generation, at least, were the enemies of all art.

No. XIV.—*This example shows an unusual combination of Boule work, with door and sides of highly-decorated Japanese lacquer. Each panel is surrounded by borders inlaid with brass and white metal. The top is of marble, and the woodwork appears to be of the early period of Louis XV., but the moulding of gilded metal is much later. This uncommon piece, with its union of Boule and lacquer, was at one time at Stowe.*

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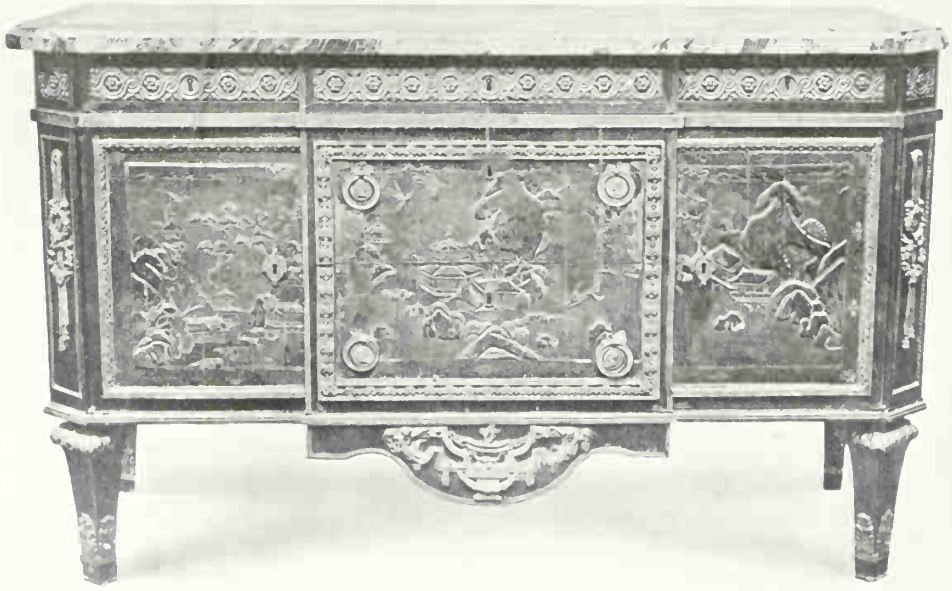
No. VIII.—*Typical Commode of the style of Louis XV., decorated with Chinese laequer of the so-called Coromandel, or carven, character, which has always been greatly appreciated in Europe, and is now being reproduced.*



No. XIII.—*A Commode in the style of Louis XVI. only as was in use in the Palace of Fontainebleau before the actual date of that style. Very elaborate panels of carved lacquer of various colours, sometimes called by the name of Coromandel in distinction to the style of carved surface (such as suggested the place of its production), are here introduced. The rich mounts of gilded bronze add a further luxuriancy to the lacquer.*

The Gentle Art of Picking Up

By Mrs. Willoughby Hodgson

THERE is no more engrossing pastime than that of hunting about for antiques in old houses, second-hand shops, and out-of-the-way corners. It is of necessity a taste which grows, for when the collector has satisfied his craving in one direction, there are a dozen others open to him.

I have on more than one occasion warned my readers against this habit, for in spite of its many persuasive fascinations, it is a distinctly dangerous hobby for the ordinary individual. Given certain qualifications, however, a man or woman may indulge in it to his or her heart's content. The first of these is an innate knowledge of old things, and that love for the antique which is born in some people. Then there is a subtle sense of atmosphere which a select few can always *feel* about the genuine, and which to them is as conspicuous by its absence in the fake. If to these qualifications we add a knowledge born of intelligent study, then the pastime may not only be a very delightful one, but it may well become a lucrative one.

No. I.—CHELSEA TEAPOT

There is one class of collector who need have no fear to indulge in this hobby—namely, the man who likes to buy his experience, and who has a long enough purse to enable him to do so. He will, no doubt, get knowledge, and if he can afford to pay for it, we must at least admire his sporting instincts. He may not trip into all the nets spread for the unwary; but he will find his path made pleasant by much "planting," and he will gather by the wayside a goodly store of those things carefully placed there for his pleasure. And here let me say that the really fine fake is not to be entirely despised. I sometimes wonder why no one collects these things. We hear that well-made copies of old Chippendale furniture command good prices at Christie's, and it seems possible that copies of other antiques may also have their day.

Personally, I have practised the gentle art of picking up almost unintentionally, not by a deliberate setting out to find things, but by keeping my eyes open in ordinary every-day circumstances. Thus it was that I bought that early and characteristic little Chelsea teapot (No. i.) from a London dealer, who, judging by decoration alone, sold it to me for two shillings because he "did not care for Japanese stuff." Thus it was also that I secured the little cover which found its vase after eight long years of separation. It was in this way. Seeing this cover on the table in a shop, the owner of which bought all and everything at local sales, I recognised a piece of Chinese porcelain of which I desired to possess a specimen, and asked for the vase belonging to it. The man replied that it was "somewhere about" amongst other things which he had bought at "old Mrs. K——'s sale." I took the cover home on the understanding that the vase should follow. Eight years passed, during which I made frequent and fruitless enquiries. The vase never came to light.

Walking one day in the street of a neighbouring town, I stopped to look at a shop window in which some antiques were set out. In the very centre was a Chinese vase exactly similar to my cover, but without a cover. I entered, and, after a talk with a young woman, was allowed to take the vase home to keep or return. I found, to my joy, that my little cover fitted

it exactly. Two days later, when I received an acknowledgment of my cheque, the young woman wrote that her father thought I might be interested to hear that he had bought the vase eight years previously in the town where I had found the cover—"at old Mrs. K——'s sale,"—and she added, "he could have sold it many times had the cover not been missing."

A Chinese writer of the sixteenth century gives an account and coloured illustration of a vase belonging to the celebrated collection of K'no Ch'ing-lo, who bought it for fifty taels without the cover. It was a vase of "onion green," of the Sung dynasty (960-1279 A.D.). The writer says: "The owner happening to be one day on a fishing boat, found there by chance a cover, which had been pulled up by the net, and bought it for ten strings of cash. It proved to be the original cover, and he wrote some verses in commemoration." He adds: "I was once shown the piece, and still remember it, although now Ch'ing-lo is dead, I know not what has become of it."

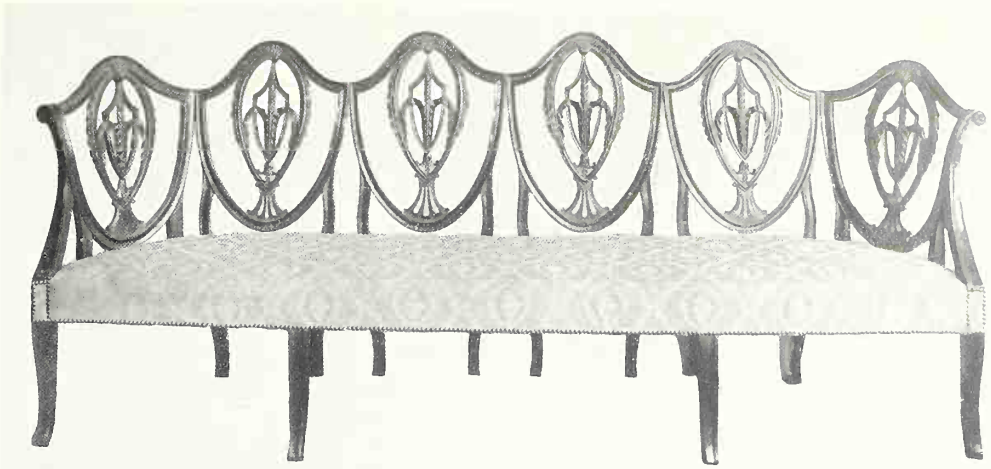
No. II.—CHINESE PORCELAIN VASE AND COVER

No. III.—OLD OAK CABINET

Fine examples of genuine old oak of the Stuart period are becoming rare, but the beautiful cabinet which forms the subject of our third illustration was picked up quite cheaply a few years ago in a remote country district. It had belonged to an old family—the W——'s, of W——, who had lived in those parts for generations. Owing to loss of fortune, the property was sold, and many antiques came into the market. The sale was not well advertised; the day was one of snow and rain; few people attended, and prices were consequently bad. The cabinet was sold for £14. It bears the marks of age and is more or less rickety—indeed, if one or two wooden pegs were removed it would fall apart—but the shape of the panels, the beautiful conventional design and fine workmanship, combine to make it a unique specimen. The date carved upon it is 1650. The feet were so worm-eaten that they have had to be replaced: this was done by a country carpenter with a

No. IV.—JACOBEAN CHAIR

No. V.—CHIPPENDALE CHAIR



No. VI.—SHIELD-BACK SETTEE

great reputation as a carver. They are not correct, either in shape or design. The old legs had been straight, in fact, a continuation of the line of carving down each side of the cabinet. I believe it would be difficult to replace this fine old example of seventeenth-century workmanship for £60 or £70. That ancient Jacobean chair (illustration No. iv.) was found in a dilapidated condition in a cottage in a country village. Only traces of the cane-work in seat and back remained, but the frame, though slightly worm-eaten and a good deal battered about, was intact. I think the old dame who owned it, and who had banished it to the wash-house, thought "the quality" had gone stark, staring mad to give her 2s. 6d. for "that old rummage." It is interesting to note that this chair is almost a counterpart of the one in Mary Queen of Scots' bedroom at Holyrood Palace.

A really fine example of old Chippendale is seen in our fifth illustration. This chair was picked up in a country shop for eight shillings, and two years later the owner failed by a few hours to secure its pair, which was sold by a small country dealer for thirty-five shillings. Here we have Chippendale at its best, the design and carving are very handsome, and it would hardly be possible to-day to buy such a chair for £15.

I would much like to know the early history of the lovely settee and arm-chair which form the subjects of illustrations Nos. vi. and vii. These surely are pieces which have an atmosphere. They seem to breathe of old-world dignity, of the mansion, perhaps the ball-room. One can almost picture the row of stately dames who occupied that settee, whilst their sons and daughters "trod a measure," or engaged in the graceful minuet. Old and dilapidated, chair and settee were found in the same neighbourhood, but not at the same time or place. How had they fallen from their high estate? Was it in the early Victorian era, think you, when graceful lines and elegant carving no longer held sway, that they were turned out to make room for things of newer fashion? However this may be, the settee revealed itself through the open door of a dirty cottage in a back street of a country town. Two legs were missing, and were replaced by rough pieces of wood. One end had gone, but the remaining five shield-shaped backs were all intact. Closer inspection brought to light remnants of fine yellow brocade still clinging to the soiled and tattered seat. The settee was used as chairs and as a bed in the cottage, and its owner found it both a cumbersome and uncomfortable substitute for these necessary articles. Questioned about the missing end, the woman said: "Us couldn't get the blessed old thing into the place, so us cut off the end av et, but, la bless e, 'twas terruble hard work to be sure: when us tried to burn er 'twas no gued: four hours us tried, so us thrawed en away."

No. VII.—SHIELD-BACK CHAIR

A good sofa bed and a sum of money were given in exchange for the settee, and it has been carefully restored.

A collector, who had made a study of antique furniture, once told me that he believed the shield-shaped Hepplewhite chair which appears in our illustration No. viii. was one of those carved by Hepplewhite himself. Certainly it is a masterpiece, both in shape and design. The tapering wheat-ears, with their accompanying waved grasses, are most beautifully carved with a delicacy and finish seldom met with. Strange to relate, this chair was bought for its legs, though they had been shorn of their ends and cut short. It was discovered in a servant's bedroom at the sale of the belongings of a maiden lady who had died at the great age of ninety-six. The back of the chair had been stuffed, and was covered with chintz, which was *nailed on* round the top and sides, thereby converting it into a little easy-chair. It was the legs, however, which induced the purchaser to bid for it to the extent of two or three shillings on the chance that the removal of a few nails might reveal carving. As

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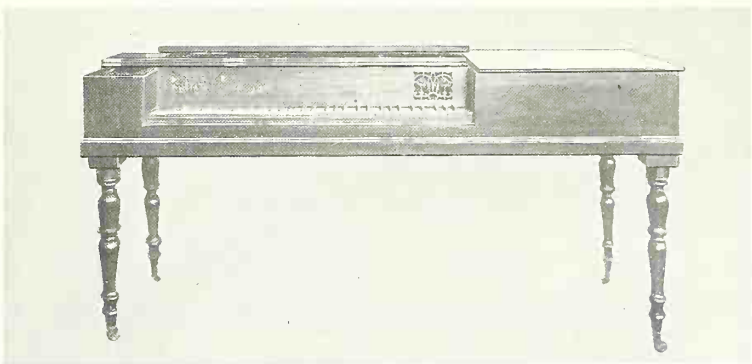
THE AGES OF MAN—MANHOOD
BY NICOLAS LANCRET (1690-1743)
(In the National Gallery)

may be supposed, the result far exceeded his most sanguine expectations. As a specimen of Hepplewhite furniture this chair must be very valuable; it is a museum piece, and there are few like it.

No. VIII.—HEPPLEWHITE CHAIR

It is not every day that the collector gets a chance of picking up a spinet by that famous maker Muzio Clementi, yet the fascinating instrument which may be seen in No. ix. was bought for £1 at a sale of odds and ends, articles considered of too small importance to be put into a good sale. It has a double row of inlay round the top, and the front and sides are similarly ornamented. The inside is of satinwood, beautifully painted above the keyboard with blue convolvulus and sweet peas, in the centre of which is the maker's name with the address, "Cheapside, London." The legs of this spinet seem to me its weak point, but I am told that at the time of its manufacture turned legs were just coming into fashion, and that these are the original ones.

Perhaps there is only one sensation nearly akin to that of the joy of finding and possessing. This is the remembrance of those things parted with or passed over in days of ignorance—those "might have been" possessions.

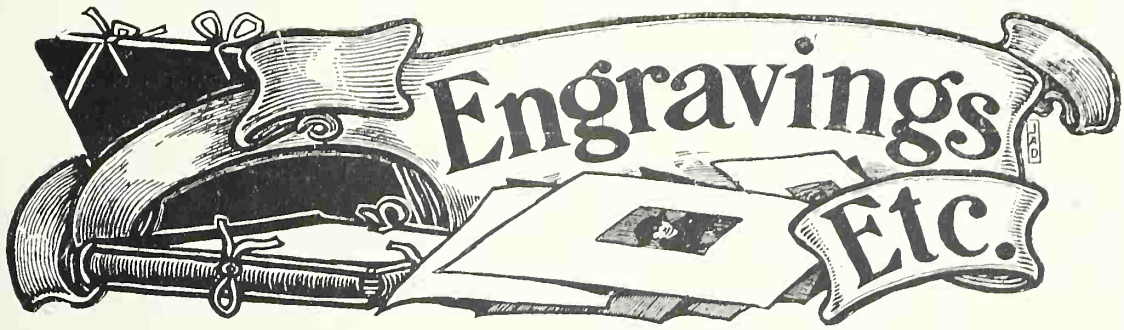


No. IX.—SPINET BY MUZIO CLEMENTI

Such a remembrance haunts me since the days of childhood. It was a small photographer's shop in the waiting-room of which two or three bits of old lace and china were displayed for sale at a few shillings apiece. A young brother and myself wished to buy a present for a relation who had expressed a love for old china. There were two little pieces on the table that day, one a bowl of blue and white Chinese porcelain of small value, the other a little round inkstand, adorned with tiny sprays of painted flowers, and bearing the inscription, "Made at New Canton." Each piece was marked two shillings. The inkstand appealed to me strongly, but the inscription bothered us; I hesitated, and was lost. "If it is New Canton, it can't be old," said my brother, and, taking up the bowl, he laid down two shillings and left the shop. Thus we lost a rare little piece of Bow porcelain, rare because of that inscription. When I go to the South Kensington Museum and gaze upon its counterpart in the Schrieber Collection, I sigh and think of that photographer of old, of his chamber of horrors, of the screwed-up headrest with iron grip, of the spot on the wall at which one had to stare till eyes seemed to be falling out, and last of all, of that horrid little blue and white Chinese bowl, which still survives to reproach me.

BURLINGAME PUBLIC LIB.

THE ASCENT OF VINCENT LUNARDI, SEPTEMBER 15TH, 1784, ACCOMPANIED BY MRS. SAGE AND MR. BIGGIN
FROM AN ENGRAVING BY BARTOLOZZI, AFTER RIGAUD



The Conquest of the Air. Part I. By Mrs. F. Nevill Jackson

THE Science of Aerostation, as the most absorbing topic of the century, is arousing the acquisitive instincts of a large number of collectors.

Old prints, line-engravings, mezzotints, aquatints, and lithographs, or sketches of early flying-machines, whether they record the forms of practical aerial inventions capable of "getting off the ground," or have remained as propositions on paper only, are eagerly sought.

Portraits also are desirable of the famous pioneers in aeronautics: of the first passengers to brave the dangers in the many reckless experiments; of the men of science who, working quietly in their laboratories, have contributed so important a part; and the martyrs, from Pilâtre de Rosier, who have laid down their lives in the cause of this most exacting science—all these are valuable links in the chain of evidence.

Apart from their intrinsic value, such pictorial records cannot but increase in interest as the evolution of the flying-machine is worked out. As we see in the present day, so from the first every laborious stage in the conquest of the air has had its critics, its enthusiasts, its illustrators, and, alas! its victims—there have always been the wiseacres who extolled or declaimed the novel invention, shrewd thinkers whose words read strangely prophetic judged by the work since done, and canny collectors who quietly grangerised the subject.

It is the inevitable experience of all who are enthusiastic to promote any given cause, that they have to work for years under the discouragement of barely securing serious attention; and then there comes a time when the public suddenly wakes up and begins over-estimating everything.

It is extremely useful to acquire an early scrap-book or a grangerised pamphlet of one of the late eighteenth century or early nineteenth century aeronauts, which, though very rare, are occasionally to be found, and form a good nucleus for a collection.

Such a one formed part of the library of Mr. Frederick Hendrick, which was sold in November last. It contained Lunardi's *Account of the First Aerial Voyage in England*, with autograph signature of the author, newspaper cuttings, and letters, including one from Lady Elizabeth Stuart describing the fatal accident to Madame Blanchard in 1809.

The Lunardi pamphlet, of which we give the title-page, was published in 1784. It was originally sold for 1s. with a portrait by Bartolozzi, "elegantly engraved and taken from the life, which alone is sold at the price of 1s. 6d."—this portrait was not included in the Hendrick scrap-book. This shilling pamphlet fetched £8.

Another far finer collection was sold early in 1909 at the dispersal of the Beaufoy library.

Captain Beaufoy was himself a balloonist of

AN

ACCOUNT

OF THE

First Aërial Voyage in *England*.

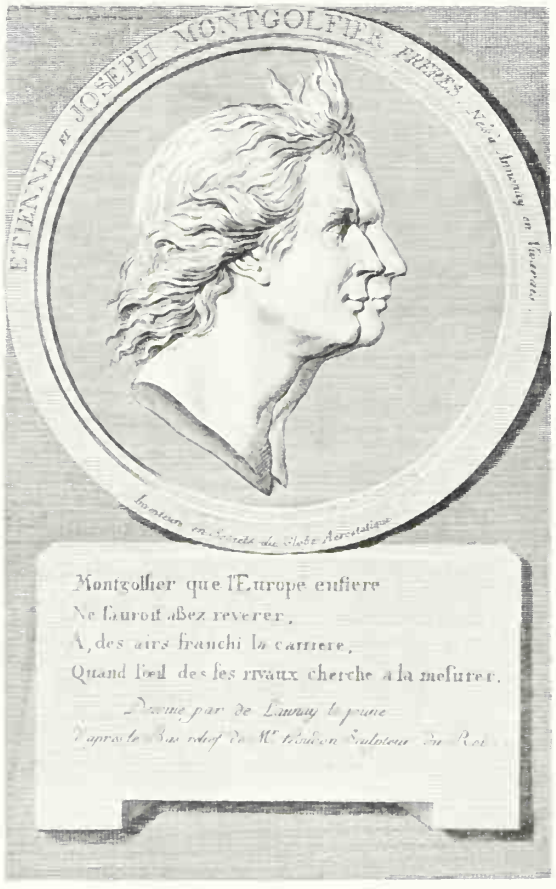
V. Lunardi

TITLE-PAGE OF ONE OF THE PAMPHLETS WRITTEN BY VINCENT LUNARDI

some distinction. His ascent with Graham on June 17th, 1824, is mentioned by Turnor as an instance of remarkable rapidity in ascending, their highest point, 11,711 feet, having been attained in thirty-two minutes. A curious feature of this ascent is noted in "The Nation," an evening paper of the day: "At 9,216 feet the Balloonists heard the report of a cannon. At this height they let loose a pigeon, which reached White Conduit House at 9 o'clock the same evening, two hours before the Balloonists, who had alighted at Godestone, twenty miles from London."

In the collection of Captain Beaufoy there are hundreds of newspaper cuttings relative to the first efforts of the Montgolfier brothers, the earliest dated September 9th, 1783 (the year of the first experiment): "The ballon or air-globe discharged before the gentlemen of the Military Academy in Paris." Such a globe would be one of the early Montgolfiers, without passengers or car. This account foreshadows the possibility of human freight. "Various are the uses which they have already in imagination applied this discovery to, the one most immediate and flattering to the imagination is the act of flying or rather swimming through the air: and there has, as it is affirmed, actually been an offer made by some poor devil reckless of life, and hoping for reward of his body for the first attempt, which, however, was rejected till they are more certain of their proceedings."

The tale of the art of aviation is also unfolded in a fascinating manner in this collection by means of advertisements, handbills, manuscripts—some in the handwriting of the principal balloonists or parachutists—tickets for ascents in London and Paris, the inflations—the people not only paid to see the balloon ascend, but also to see it made and inflated—"Very safe seats at 2s. 6d. each, the best seats 3s. 6d."


ETIENNE et JOSEPH MONTGOLFIER FRERES
Montgolfier que l'Europe entiere
Ne Cuvoit assez reverer,
A des airs franchi la carriere,
Quand l'oeil de ses rivaux cherche à la mesurer.

THE BROTHERS MONTGOLFIER
FROM AN ENGRAVING BY J. C. DE MAYR

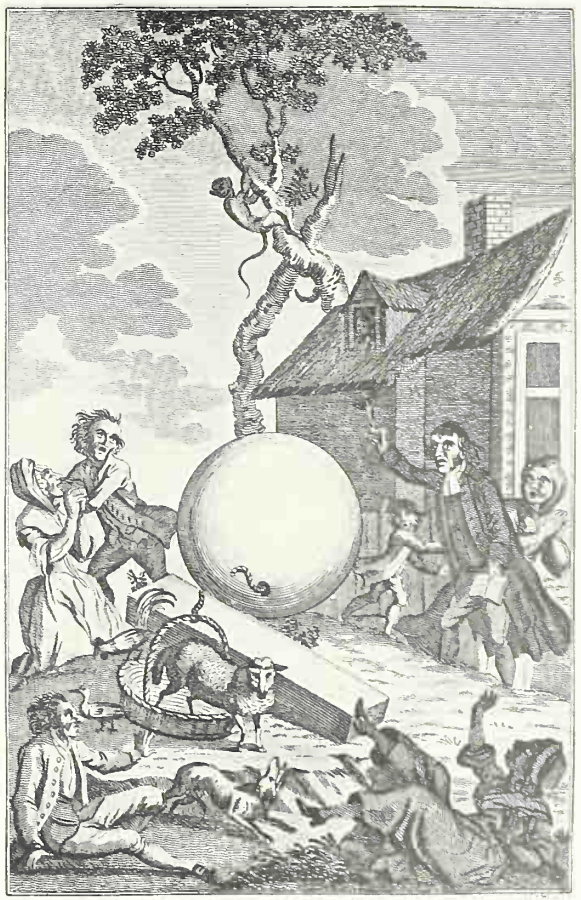
There are contemporary accounts of the ascents of Montgolfier, Lunardi, Baldwin, Blanchard, the two Sadlers, Barrett, and Green; descriptions and old prints of the aerial machine, which looks so strangely like an airship of the present day, and portraits of Lunardi by Bartolozzi, after Cosway, of Sadler, and other early flying men; caricatures and broadsheets showing the humorous aspect. There are also advertisements for lost balloons, for the sale of the great Nassau balloon; licenses for "letting them off"; company flotations for building them; large offers of money for ascents; betting transactions; experiments and ascents in Russia and Constantinople, in America, in India and in Persia.

All these throw interesting sidelights on the subject. Even the fashion gossip of the period is not omitted, and the "aeroplane blue" of this winter fashion (1909) in Paris looks pale beside the "Colombe de Blanchard" of 1784, "a beautiful shade of light brown, fixed on by our lovely Princesses as the fashionable colour for the satins and ribbons at the approaching winter," so says the "Morning Herald" of October 27th, 1784.

In December of the same year it is announced that "the balloon bonnet decorated with poppy ribbon is much the ton," and during the furore caused by the adventures of the handsome and daring Lunardi, "the Ladies wore the Lunardi Bonnetts the colour of the Balloon, and various articles of dress, Pastry, etc., were called after the Aeronaut."

Amongst the pamphlets and books that the collector should search for, perhaps the most interesting is *Descriptions des Experiences de la Machine Aerostatique de M. de Montgolfier*, etc. (Par Faujas de Saint Fonds, Paris, 1783. 8vo). If in original wrappers and uncut, with frontispiece and plates, this book is worth about £15.

ASCENT OF THE FIRST BALLOON CARRYING A LIVING FREIGHT, 1783



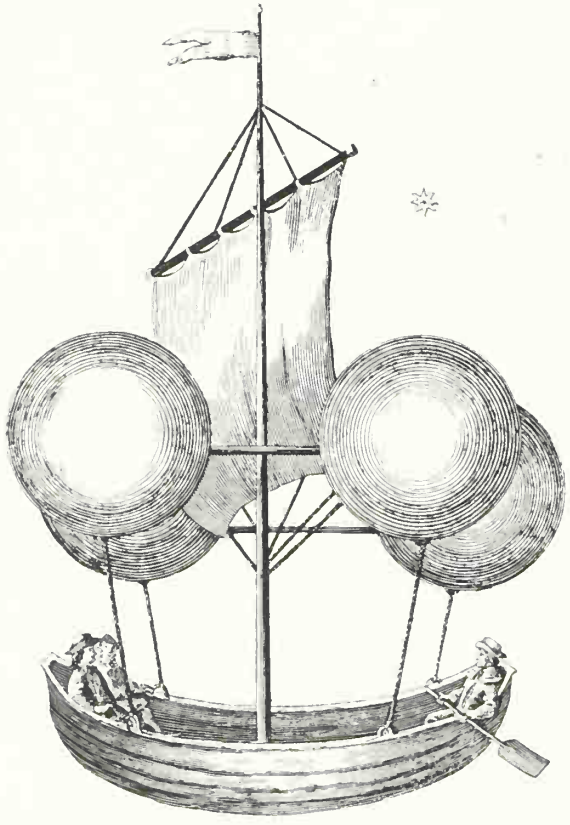
DESCENT OF THE FIRST BALLOON CARRYING A LIVING FREIGHT, 1783

The History and Practice of Aerostation, by Tiberius Cavallo. London, 1785, 8vo, was recently sold for £3. In a general article such as this, it would be wearisome to catalogue every book on the subject—sufficient to say that copies in good condition of any old book on early flying-machines are worth acquiring, while the hunt through old newspaper files for articles and paragraphs on the subject well rewards the collector.

While on such a quest, it must be remembered that it was in the year 1783 that Montgolfier first astonished the Parisians and the Court of Versailles with the ascent of a balloon filled with hot air.

"Cette superbe machine a fond d'azur avec le chiffre du Roi et divers ornements en couleur d'or." Those who saw the fine reconstruction of this wonderful and almost pathetically simple little pioneer in the Exposition Aeronautique at the Grand Palais in the Champs Elysée last year will know just how that "superbe machine" appeared. Would that the enthusiasm that its almost uncanny epoch-making ascent excited could also be reconstructed for us!

It was later that a living freight was sent up, not yet human—that came in 1783—but a small wicker basket was attached, if we believe the quaint contemporary print (but, as is more likely, a small wicker cage), in which were placed a sheep, a cock, and a duck. In the presence of their Majesties Louis XVI. and his queen, Marie Antoinette, and the other members of the Royal family, three successive salutes of a cannon announced to the assembled multitudes the departure of the balloon. "Much to their surprise," an old account naïvely continues, "it rose majestically, and after eight minutes in the air descended gently at Vaucresson, where the sheep was found grazing, the duck was also unharmed, but the cock had sustained a fractured leg." Our illustrations, from contemporary prints, show the ascent and the alarm of the peasants at its descent.



AN AIR BALLOON INVENTED IN THE SEVENTEENTH CENTURY
FROM THE "EUROPEAN MAGAZINE," MARCH, 1789

But the keen collector must look for allusions to the possibility of flying earlier than the end of the eighteenth century, and the clues for finding collectors' treasure are best given by indicating a few of the land-marks in the story of aeronautics.

The conquest of the air has always fascinated men of science from Archytas, who flew a pigeon-shaped machine, partly by mechanism, partly with the aid of an aura or gas-spirit, when Xenophon was leading his warriors to the shores of the Black Sea.

There was a flying man in the days of Nero who flew across a river; there were folks in mediæval times who, St. Remigius tells us, created clouds which rose to heaven by means of a pot with a little imp enclosed. Are there not still "little devil" fireworks? Messrs. Brock could doubtless dispel the witchcraft by giving us the recipe for such imps.

Most authorities agree in attributing the discovery of the true principles of aerostation to the Englishman Roger Bacon, who, in the thirteenth century, wrote of the possibilities of both a lighter-than-air and a heavier-than-air machine. Thus he describes his aerial vessel, "which must be a large hollow globe of copper or other suitable metal, wrought extremely thin to have it as light as possible. It must then be filled with ethereal air or liquid fire, when it will float like a vessel in the water." Such was his balloon. Here is his conception of the aeroplane of the future: "There may be made some flying instrument so that a man sitting in the middle of the instrument and turning some mechanism may put in motion some artificial wings which may beat the air like a bird flying."

There was considerable danger in even talking of such unknown wonders in those early days; Roger Bacon's theories were cut short, and he lost the means of pursuing his investigations when he fell under the ban of the Church. Happily he was not treated as was the adviser Froissart tells us of, who in 1383

assured the Count de Bougogne that he could convey soldiers into a besieged citadel by means of the air. He was looked upon as being possessed of a devil and put to death.

A sketch of a flying man by Leonardi da Vinci, 1495, suggests a parachute, and he describes a pavilion of cloth with ropes at each corner. The same idea is borne out in the work of Fauste Veranzio, published in Venice in 1617; the parachute of the great Garnier is foreshadowed, and the suggestion that "with such an instrument a man may jump from a high tower and alight gently on the ground," brings the uses of the parachute vividly before us, for it was first used as a means of safety in the case of fire or collapse of the early balloons.

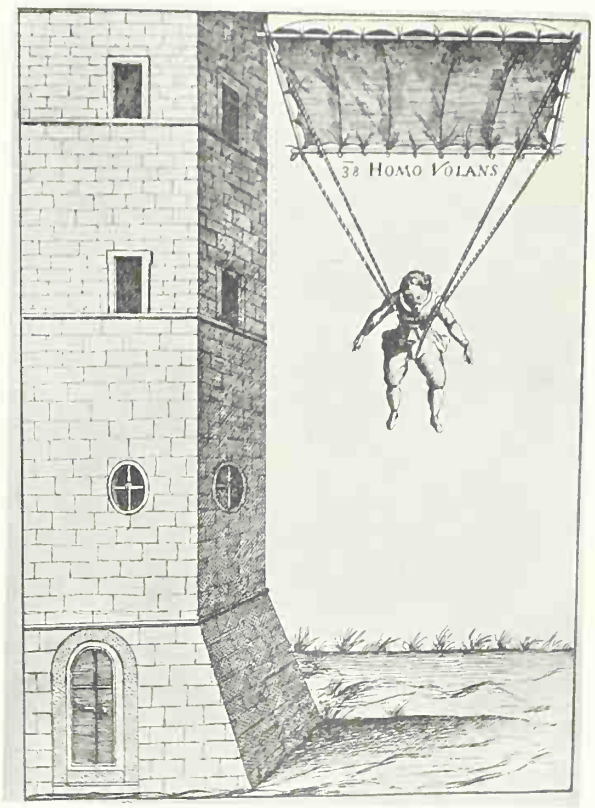


ILLUSTRATION FROM "MACHINÆ NOVÆ" BY FAUSTE VERANZIO, PUBLISHED VENICE, 1617

Though it was in the latter half of the eighteenth century that those practical experiments were made which culminated in the launching of globes filled with smoke and hot air by the brothers Joseph and Etienne Montgolfier, early in the seventeenth century the Jesuit Father Lana had made a proposition which is described in his book. It must be remembered that the barometer, by means of which the pressure of the air is ascertained, was discovered in 1643.

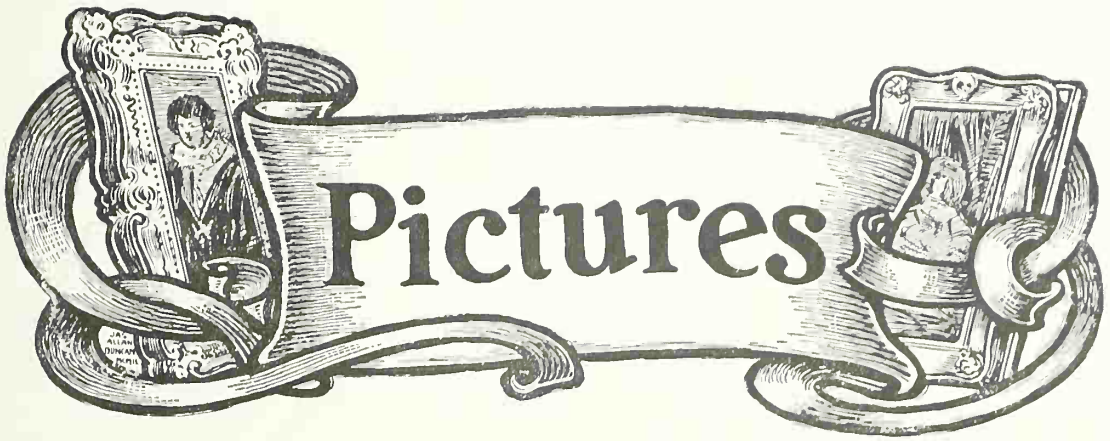
In 1766 Mr. Henry Cavendish declared that

BALLOON BOARD GAME PLAYED WITH DICE AND COUNTERS — THE CORRECT HISTORY OF BALLOONING UP TO THE END OF THE EIGHTEENTH CENTURY IS EMBODIED IN THE LETTERPRESS AND ILLUSTRATIONS

FLYING MACHINES ENGRAVED BY M. FESSARD AFTER T. ST. ANDREA

"inflammable air" was more than seven times as light as common air, and shortly after, Dr. Black, of Edinburgh, asserted that if a sufficiently light bladder were filled with inflammable air, the bladder would necessarily rise. Unfortunately his other studies prevented his continuing work in this direction, so that it is Cavallo, an Italian, who has the honour of being the first practical experimenter. The account of his experiments with hydrogen-filled soap-bubbles was read to the Royal Society on June 20th, 1782. His difficulty lay in being unable to obtain a sufficiently light material which was impervious enough to prevent the escape of so volatile a gas as hydrogen. The art of acrostation was thus on the eve of discovery in England when it was announced from an unexpected quarter in France.

There are several stories which tell of the simple means which led to the idea carried out by the great brothers Joseph and Etienne Montgolfier. Whether it was the ballooning of a shirt hung out to dry in a strong wind, or the ascent of smoke accidentally enclosed in a paper bag, does not greatly matter; it is sufficient to know that, as in the case of the apple of Newton, some homely objects were instrumental in revealing to a thinking man that which a long series of laboratory experiments had failed to make practical.



The Janssen, or Somerset, Portrait of Shakespeare
Part II. By M. H. Spielmann, F.S.A.

As a matter of fact, however, there was very good—or, at least, very real—reason why Jennens *could* not produce his picture without incurring a storm of damning criticism and derision from his implacable opponents; for Jennens had caused Earlom to "fake" the plate by introducing into the picture an element which does not exist there, and which must undoubtedly have been intended to strengthen the spectator's belief in it as a portrait of Shakespeare. For upon the background, above the head, is shown a small ribbon-scroll, and on it the words UT · MAGUS. It is curious to observe that when Boaden went to examine the picture he did not remark upon the absence of this all-important piece of testimony, which had been copied from Earlom, in all good faith, in the mezzotints of Robert Cooper and Charles Turner,* and had been cut in the line-engraving of Thomas Wright for Wivell's book, but was removed before publication, as can be seen from traces still left on it, when Wivell satisfied himself as to Jennens's playful "conceit."

The words "Ut Magus"—"Like a Magician"—are of course adopted and applied to Shakespeare from Horace's *Epistle to Augustus* (Book 2, Epistle 1):—

> "Ac ne forte putes me, quæ facere ipse recusem
> Cum recte tractent alii, laudare maligne
> Ille per extentum funem mihi posse videtur
> Ire poeta; meum qui pectus inaniter angit,
> Irritat, mulcet, falsis terroribus implet,
> Ut magus; et modo me Thebis, modo ponit Athenis"

—which may roughly be rendered thus:—

> "As I might be thought to praise too little a style in which I myself have not chosen to work, but in which others succeed, I affirm that it does not surprise me that a poet who tortures me with vain imaginings, who angers me, soothes me, fills me with false fears, is like a magician; one moment he carries me to Thebes, a moment later to Athens."

The application of the words to Shakespeare, then, was well imagined, for he is the poet beyond all others who has completest sway over his hearers, and can transport them whither he would. It will be recognised that the discovery that no such words were upon the picture as represented, and that Jennens had had them put there without any sort of justification or explanation, would have been fatal to his character for honesty, especially in that age of vitriolic criticism; so that here we have ample motive for the hitherto unexplained reticence and discretion of the injudicious owner.

The whole circumstance is so suspicious, that we cannot help asking ourselves whether the mystery, if such there be, of the 6 in the age "46" is wholly unconnected with Jennens's "conceit"; whether the conversion, if such it be, from 40 to 46 was not another playful addition which might account for the author's indisposition to confront his critics with the picture they so mercilessly assailed and so loudly demanded to see.

This episode introduces us to the question whether the picture was intended for Shakespeare after all. Mr. Lionel Cust, director of the National Portrait Gallery, unhesitatingly repudiates it altogether: and for my own part I find but one important argument why it should be accepted. Something more is needed than Jennens's *ipse dixit* of an unsupported belief, and Boaden's enthusiastic but ungrounded endorsement of the opinion. Even if the 6 in the figures "46" is genuine, it might be held to prove only that another gentleman besides Shakespeare was born

* In Boaden's print, however, the ribbon and inscription appear in the margin above the picture itself, as if he had some suspicion that something was wrong—or, knowing that it was wrong, did not wish entirely to discard the words, whereby Earlom and the picture would both have been brought, by implication, into discredit.

in the year 1564. The one serious argument in its favour is, that the Rev. Henry Buckstone's copy (the "Duke of Kingston's" picture) was known and called Shakespeare at the beginning of the eighteenth century—that is to say, within a hundred years of the poet's death. This point will be enlarged upon in a future article. An argument far less convincing is, that it strongly resembles in type, feature, and construction of face and forehead, the plaster so-called "Death Mask," which, as I shall show on another occasion, has no more solid claim to recognition than an unattested tradition *plus* an equally unauthenticated inscription cut into the back of the plaster—"† Aº Dñi, 1616," which (if itself genuine) merely establishes the fact that some gentleman died in the year 1616. If we compare it with the only two portraits having any sort of real authority—the Droeshout print and the bust in the Stratford monument—we find that it corresponds on no single essential point, except in the height of the forehead. The face and skull are longer and narrower than in the Droeshout print: the eyes, which are much smaller and half closed, are set much farther below the brows—that is to say, below the supra-orbital ridges, and the piercing pupils have no resemblance to the large wide-open eyes of the print: the small upper lids are in curious contrast with those in the Droeshout: the eyebrows are different: the nose straighter and more angular, the ears all far smaller: the mouth much thinner and straighter, totally different in shape: the upper lip much shorter; the cheek-bones higher: the silhouette outline of the face less indented; the chin more pointed. The contrast with the bust is stronger still; every feature in the one contradicts the other, as the delicate and graceful face, in feature and outline, is the very polar contrary to the robust physiognomy of the bullet-headed bust. No observer could maintain for a moment that they all three represent the same man; and if the Janssen is to be accepted as a true likeness, the bust and the print must necessarily and forthwith be rejected, and about that, of course, there must be some hesitation.

FRENCH. *Engraved in line by Lacour from a drawing by Desvria, based on the mezzotint by Rt. Cooper, and published in "Iconographie Instructive," Rignoux Paris; and again by Danlos, Paris.*

The fact is that the type of head is far more like that of Shakespeare's patron, the Earl of Southampton, as we see him standing in Van Somer's full-length picture at the Shakespeare Memorial Gallery in Stratford, and in that, in early manhood, in the Duke of Portland's collection at Welbeck Abbey. Indeed, the latter, with its clear complexion, pink cheeks, and auburn hair (as recorded by Mr. Sidney Lee[*]), bears a curious and an undoubted resemblance of a sort to our "Janssen." I do not postulate that it is an actual portrait of Southampton, if only because the Earl was thirty-seven at the time the picture was painted: but in type it undoubtedly bears a strong family likeness to the Southampton portraits mentioned. At the same time, it should be stated that the powerful painting of the Earl by Mierveldt in the National Portrait

[*] *Life of William Shakespeare*

Gallery bears no resemblance to the others. In the preface to the Catalogue of the Tercentenary Exhibition of Shakespeare Portraits at Stratford (1864) it is asserted that as to the portrait of the Earl of Arundel by Van Somer, "we have it" [the Janssen] "nearly line for line, except that all have given Shakespeare a quantity of hair at the back of the head—the addition probably being given thus as his characteristic." It is interesting, therefore, that Sir John Ramsden, I understand, once suggested that the portrait might be by Van Somer; but, for my part, I know no work by that skilful but rather heavy painter anything like so masterly, so delicate, and spiritual as the Janssen Shakespeare. Nor, indeed, do I know of any Janssen quite so fine in quality of tenderness as this—not even the portrait of a lady in the National Gallery. But in the National Portrait Gallery there is a portrait of Elizabeth, Queen of Bohemia (sister of King Charles I.), which, painted about 1620, is from the hand of Mierveldt, and corresponds in many main essentials of technique and quality with the Janssen Shakespeare. It is, perhaps, just possible that the portrait came from him—one of the very best of the five thousand that are computed to have issued from his studio and picture-factory—for he is said to have accepted commissions wholesale to manufacture paintings from sketched or limned likenesses and miniatures sent out to him for that purpose.

FRENCH. *Engraved by Ed. Delannoy from a drawing by G. Staal for "La Littérature Anglaise." It belongs to the class of foreign dishevelled Janssens.*

An essential and interesting point has been raised for discussion: is it possible from the point of view of dates that Janssen could have painted this portrait—Shakespeare or no Shakespeare? It was formerly believed that as the first dated picture by Cornelis Janssen van Keulen (to give him his full name) bears the year 1618, the date of his "Milton" two years after Shakespeare's death, the artist could scarcely have painted the poet from life. There is nothing in the argument of date as it stands, as Janssen might have painted many portraits before he had the need or desire to date one of them. Edmond Malone, in his first (1790) edition of *Shakespeare's Life and Works*, quoted and accepted Granger's error of misquoting Walpole as to Janssen not having arrived in England at the date of the picture (1610): and in his posthumous edition, known as the *Third Variorum*,* he declared that he possessed a portrait by Janssen dated 1611, but without giving any reasons for believing Janssen to be the painter, and without saying what or of whom the painting was. Wornum, in a note in Walpole's *Anecdotes of Painting*, asserts on the faith of Vertue and Immerzeel† that Janssen was born in Amsterdam in 1590. He thus repudiates

FRENCH. *Engraved by Cazenave, nominally from the picture, but apparently from Hopwood's engraving, showing how the proportions are departing from accuracy.*

* Edited, in 21 vols., by James Boswell the Younger, from materials left by Malone, who had died in 1812 (1821).

† *Levens en Werken der Hollandsche en Vlaamsche Kunstschilders*, by Immerzeel, 1855.

Sandrart's conclusive evidence, which goes back to 1675-1679—that is to say, only ten years after the painter's death, and gives a very clear account of Janssen's origin, and of his departure from England. In his Latin version (1683) of his *Academia Nobilissimæ Artis Pictoriæ*[1] he heads his article on Janssen "Cornelius Jansonius Londinensis," *i.e.*, "Cornelis Janssen the Londoner."[2]

Detail. *Lithograph. Probably the frontispiece to the Opera text of "Othello." Published by Lier frères, The Hague. (?) 1870; departing still further from the original.*

He says: "The reason why he may be reckoned among the Flemish is because his parents were born in Spanish Flanders, who, in any case, owing to military disturbances,[3] withdrew to London, where their son was afterwards born. Here he applied himself to the pictorial art, and bestowed his main attention on painting portraits; wherefor he was taken into the service of Charles Stuart, King of England, and set himself to produce careful and elegant portraits of the King and Queen, and of the whole Court. But at the beginning of the dissensions between the King and Parliament, disorders so great that the whole of England was involved in them, our Janssen, in company with nearly all the other more distinguished artists, left England, and he removed his home to Holland, which at that time was abounding with prosperity: and there he went on producing admirable portraits in great numbers until the year 1665. At Amsterdam he quitted this vale of tears."

This account is supported by two documentary pieces of strong presumptive evidence. The first is an archival register of Amsterdam—as Mr. Maurice W. Brockwell has reminded us—dated 9th of January, 1646, in which the

[1] Boaden quotes it as *Academiæ Picturæ Nobilis*, Caput xx., p. 314.

[2] It is interesting to give the original text:—"CCXXXII. Belgis propterea annumerari potest, quia Parentes ejus in Belgico Hispanico nati fuerunt, et ob tumultus saltem bellicos Londinum concesserant, ubi hunc deinde genuere filium. Hic cum ad artem pictoriam esset applicuisset, jomnibus potissimum confidendis operam dedit; unde in servitia Caroli Stuarti Regis Angliæ assumtus, Regis atque Reginæ, totiusque aulæ elegantes elaborabat effigies. Ortis autem inter Regem hunc atque Parlamentum dissidiis, adeoque in furias hasce insaniamque versa Anglia, Janssonius noster cum hac tum omnibus celeberrimis artificibus [illegible] ex Anglia discedebat, transiitque in Hollandiam [illegible] anno 1665. Amstelodami [illegible]."

[3] Probably (1) the sack of Antwerp by the Spaniards (the "Furie Espagnole") in 1576; and (2) the fall of the same city before the Duke of Parma, in 1585. Both are unlikely, as the date of baptism of the first "Cornelis Janssen," recorded in the Register of the Dutch Church, Austin Friars, is 1572. The wholesale banishments by the Duke of Alba's edicts of heresy from 1560 onwards, accounted for the refugees in England in very many respectable names and millions.

painter, Cornelis Jonson of London,* gives his age as fifty-two. The second is the fruit of more recent research among the registers, already mentioned, of the Dutch Church, Austin Friars,† which establishes the fact that among numerous entries concerning the Janssen family—or, rather, the Janssen clan, for the Janssens were a numerous tribe, bewildering in their relationships — under date 14th of October, 1593, in the list of baptisms, is "Cornelis Jansz f. Cornelis" (the "f" standing for "the son of"). An earlier Cornelis Janssen—perhaps his father—had been baptized on the 14th September, 1572; but he is hardly likely to have been our painter, who, we know, after leaving England and living and working successively at Middelburg, Amsterdam, the Hague, and Utrecht, died at Amsterdam in 1665, painting to the last. By that time the elder Janssen would have been about ninety-three years old. Moreover, there is reason to believe that our painter who died, as described, in 1665, was the husband of Elizabeth Beke. In the register of the Austin Friars Church, under date 16th July, 1622, we find: "Cornelis Janssen v. [van = of] Londen met Elizabeth Beke v. Colchester."

FRENCH. *Lithograph by Ducarne, after a drawing by Garnier; No. 66 in the "Galerie Universelle," published by Blaisot. An attempt to humanize the grotesque misrepresentation of the line engraving by Gardner.*

When Janssen wished to quit England on the outbreak of trouble, he had perforce to obtain a Speaker's Warrant. The House of Commons pass for this warrant (incorrectly dated by Walpole and by all succeeding writers who depended upon him) runs as follows:—"Die Martis 10. Octobris, 1643. Ordered, that Cornelis Johnson, picture-drawer, shall have Mr. Speaker's warrant to pass beyond seas with Emanuel Pass, George Hawkins: to carry with him such pictures and colours, bedding, household stuff, pewter, and brass, as belongs unto himself." ‡

FRENCH. *Lithograph by Mlle. Formentin, after a drawing by Narcisse, partly from the engraving by J. Pass, but mainly from the Ducarne-Garnier lithograph, reversed. Published by Decrouan, circa 1830.*

Janssen had been not only Principal Painter-in-Ordinary to the King, but had painted at the Earl of Southampton's—an interesting link with Shakespeare. But there is another and a stronger link—"possible," if not probable — which, so far as I know, has

* Cornelis Janssen's surname was variously spelt Jansen, Janssens, Janszoon, Jonson, and Johnson. He himself would sign Johnson or Jonson, adding "of London." Similarly Gerraert Jansen, the sculptor of Shakespeare's bust in Holy Trinity Church, Stratford-on-Avon, was known as Gerard, Gerrard, or Garrett Jonson, or Johnson.

† See *Foreign Artists of the Reformed Religion working in London from about 1560 to 1660*, by Lionel Cust, M.V.O., F.S.A., 1903. Reprinted from the *Proceedings of the Huguenot Society of London.*

‡ Hubert Le Sueur, the sculptor of the statue of Charles I. at Charing Cross, was among the crowd of those artists who left England at the same time, in consequence of the political upheaval and the Civil War.

hitherto escaped attention. When in the year 1636 Vandyck's genius cast its blighting shadow over Janssen's fame, Cornelis withdrew to Bridge by Barham Down, in Kent, and lived with Sir Arnold Braems, a Flemish merchant according to some, according to others a Dutch refugee. About a mile or two away at Chilham Castle (according to others at Digges Court) lived Sir Dudley Digges (1583-1639), judge and diplomatist, whose portrait Janssen painted, as well as others of his family. Sir Dudley, who was the grandson of the mathematician Leonard Digges (d. 1571), and son of Thomas Digges (d. 1595), was brother to Leonard Digges (1585-1635), the poet and translator,* and the passionate admirer of Shakespeare, to whom, it will be remembered, he addressed the not too-satisfactory poem signed "L.D." in the First Folio (of 1623). As Janssen is known † to have been a professional copyist, might he not, we may ask, have made this picture from a sketch — a limning or miniature — of Shakespeare in Leonard Digges's possession? The question is prompted by the undoubted fact that in 1610 the Cornelis Janssen now recognised as having been born in 1593 was but a lad of seventeen, while the picture reveals the mastery and power of a painter of years and experience.

Other links with Shakespeare might be found in Janssen's portrait of Ben Jonson, now or formerly at Wimpole, and in the large family picture attributed to him of Sir Thomas Lucy's family—wife, nurse, and six children—at Charlecote. As a possible example of Janssen's copies (which he did not hesitate to sign as if they were originals), the picture of Shakespeare might stand; but even if accepted this proposition still leaves open the unanswered and unanswerable question—is the portrait meant for Shakespeare after all? It has certainly been so considered for at least two hundred years. Whether it is or not, there is no doubt that it will remain for ever associated with the name of Shakespeare, and will be regarded as the most romantic, artistic, elegant, and pleasing of all the reputed portraits of the poet.

* He was, it will be seen, twenty-one at the time of Shakespeare's death, and twenty-seven seemingly when he wrote the poem to which I allude. I say twenty-seven, for copies of the Folio have been known with the date on the imprint, 1622.

† See Dallaway's note in *Walpole*, p. 214.

KEY SKETCH OF THE HERSTRIDE (SOMERSET-RAMSDEN) JANSSEN TO SHOW THE APPARENT OUTLINE OF THE HAIR

"SPRING"

FROM A PASTEL BY ROSALBA CARRIERA

In the possession of Messrs. Lenygon & Co.

BURLINGAME
PUBLIC
LIB.

Pp 112

[*The Editor invites the assistance of readers of* The Connoisseur Magazine *who may be able to impart the information required by Correspondents.*]

Rubens's "Scenes from the Life of Achilles."

Dear Sir,—I have two pictures designed by Rubens, *Scenes from the Life of Achilles*. Who is the possessor of the (I believe) other five of the series?

Yours faithfully, C. E. Sewell.

Book on Road Waggons, etc.

Sir,—*Re* inquiry in The Connoisseur Magazine for November, from George Lansdown, of *Road Waggons, etc.*, the following may interest this gentleman:—I have in my possession an old print of the *Rolling Waggon*, being drawn by eight horses, with general directions for the driver. Made by James Sharp, No. 15, Leadenhall Street, London, 1773, according to Act of Parliament. Size 9½ in. by 8½ in.; mounted on cardboard. There is a kind of hood to this waggon, and printed on the outside is "James Sharp, Leadenhall Street, London, Common Stage." The print itself would appear to me to be a kind of advertisement of the period.

Yours faithfully, W. H. Smith.

Book on Road Waggons, etc.

Sir,—Your enquirer, Mr. George Lansdown (in your issue of November, 1909), should see *Early Carriages and Roads*, by Sir Walter Gilbey (Vinton & Co., London), as I think it would help him.

Yours truly, Josh. Sim Earle.

Ryland's Painting of "Cymon and Iphegenia."

Dear Sir,—In your issue of February, 1907, there is an enquiry as to where the original painting was from which your reproduction of *Cymon and Iphegenia*, by Wynn Ryland, was made. The reproduction took the form of a frontispiece to the September Number for 1905. I have referred back to this and find it is a facsimile of a 42 in. by 24½ in. painting in oil, which has been in the possession of my family since 1877. Previous to this it belonged to a very old lawyer of good family. I had recently seen a small picture of the same subject in the Wallace Collection by Richard Westall, and thought that ours might be by him. It is news to find it is by Angelica Kaufmann. Do you think this *is* the case?

There are three small liberties which have been taken by the engraver, viz.: the beads round the upper arm and the plaits in the hair, also the sandals. Otherwise the two pictures are identical as far as the circle goes.

I am, yours faithfully, G. Edw. Hackford.

Jug by Carte.

Sir,—In your issue of August, 1902, there is an account, accompanied by two engravings, of a hand-wrought, eighteenth-century jug by Carte. It will doubtless interest your readers to know that I have a similar jug, which I bought at the sale of the effects of a Mr. Willis nearly twenty years since. The jug bears the name "Jane Cowling, Toxford," for whom one may presume it was made. The little landscapes do not appear, and on the front there is a scroll of ribbon suspending from the neck of the figure a quiver full of arrows and a flaming torch. One may conclude that Carte was a true artist, and did not content himself with making a replica.

Faithfully yours, J. W. Bernard, *Lieut.-Colonel.*

Painting by R. Pembery.

Dear Sir,—With reference to the letter of Mr. Edward van Speybrouck in "Notes and Queries" in the October issue of The Connoisseur Magazine, I have no hesitation in pronouncing the landscape in question to be the work of my beloved grandfather. I am in accord with your worthy correspondent that Richard Pembery—for such was his name—was a painter of great ability, especially in landscape works, his excellent choice of colours and minuteness of detail in foliage being very prominent features, and should rank him among the best. He was born, I think, in the year 1819, and died at the age of 74. His father, being the finest herald painter of the day, I have always been at a loss to understand why his works have not been appreciated before this, as there must be a good number in existence. I myself am the proud possessor of some of his best, both landscapes and marines. I may mention that *Cairnes Cathedral at Sunset*, *Epping Forest*, and *A Calm* are three of his masterpieces, and contrary to that

possessed by Mr. van Speybrouck, are in excellent preservation, and nothing would give me greater satisfaction than his inclusion to the English School. At all times I shall be pleased to give Mr. van Speybrouck any further information it may interest him to know, and tender him my sincere thanks for his compliments of one I hold so dear.

I am glad the discovery of facts is through the medium of your valuable periodical.

I remain, yours faithfully,
JOHN RICHARD HUNT PEMBERY.

"MONEY LENDER."

DEAR SIR,—It is not improbable that this is a copy of a fairly well-known picture in the Windsor Collection, entitled *The Misers*, painted by Quentin Matsys, a Flemish artist (1460-1529). This picture was engraved, and a duplicate is stated to have been in the possession of Lord Lyttelton. As a copy its value would, of course, be trivial.

Yours faithfully, R. LANGBURN AGAR.

"CHRIST FEEDING THE MULTITUDE."

DEAR SIR,—Referring to Mr. M. V. Stephens's inquiry *re* the picture *Christ Feeding the Multitude*, this picture is in a church in Spain, which was built about 1200. I presume that this picture will be the original, and Mr. Stephens's a good copy. The one to which I refer is exceedingly large, measuring about 12 ft. by 10 ft. high. It is in a carved wood frame, which looks like fifteenth-century work. The picture is in good condition. Can any of your readers let me know the painter, or the school, and the approximate value of this picture?

In the same church there is also a very fine painting of *The Lord's Supper*, about 3 ft. by 2 ft. high. Could you tell me the artist and value?

Yours faithfully, A. P. THOMPSON.

PICTURE OF THE "MONEY LENDER."

DEAR SIR,—This picture is a copy or a replica of Quentin Matsys's work, known as *The Two Tax Collectors*, in the Royal Old Pinakothek in Munich. But in the latter there is *no bird* on a perch in the background, and the man to the left has a jewelled ornament in his cap. In place of the bird there is a pair of large scissors hanging from a hook in the shelf.

If Mr. Stephens's picture were to turn out a genuine Quentin Matsys, he would have a valuable find indeed. Of the large picture, *Christ Feeding the Multitude*, it is impossible to say anything from a mere small photograph; but I should not be inclined to consider it of value. There are scores of them to be found.

Yours truly, E. SCHILLING.

LAWRENCE'S PORTRAIT OF CHAS. WM. BELL.

SIR,—I should esteem it a favour if you or any of your readers could inform me where the original painting, *Portrait of Chas. Wm. Bell*, by Sir T. Lawrence (which was engraved by Wm. Whiston Barney), is at present, and what family this Bell is?

Yours truly, MONTAGUE MORRIS.

PAINTING SIGNED H. J. S.

DEAR SIR,—I should be so very glad if you could inform me who the painter was who signed his name "H. J. S."? The subject is *The Reapers*, very brilliant colouring and large. The canvas does not look *very* old.

Yours very truly, (MRS.) MAUDE DICKINSON.

"THE WATERMILL," BY HOBBEMA.

SIR,—I notice in the account of Lady Wantage's collection of pictures in the December number of THE CONNOISSEUR MAGAZINE an illustration of *The Watermill*, by Meindert Hobbema. I have what appears to me to be a painting of the same subject taken from a different point of view. It formerly belonged to my great uncle, Thomas Green, author of *The Diary of a Lover of Literature*, etc., and was described in his catalogue as purchased by him of Thompson Martin, 3rd November, 1820. The picture is signed "Hobbema" in the right-hand corner, but there is no initial letter. Can any of your readers tell me who Thompson Martin was—whether a picture-dealer or not?

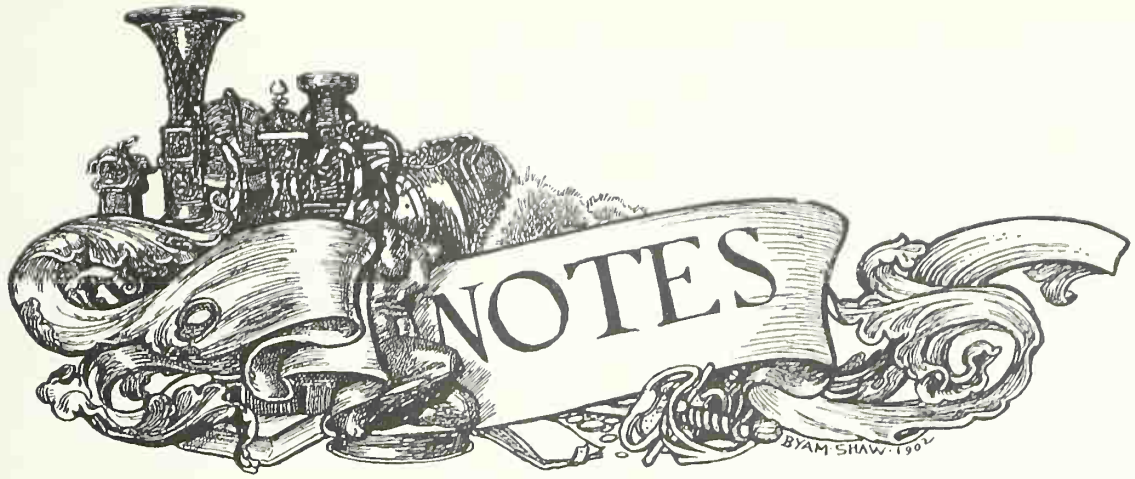
Yours faithfully, W. T. HARTCUP.

KNOCKER BY WILLIAM KENT.

SIR,—In the December number, 1909, page 226, appeared an illustration of the door-knocker at Devonshire House in Piccadilly. In the accompanying article I do not see it mentioned that this beautiful specimen was designed by William Kent. As I thought this might be of interest, I call attention to the fact. The mansion was built by William, the 4th Duke, and probably it was owing to the influence of his father-in-law that Kent, who was then living with his patron at Burlington House, was employed.

As is well known, the iron gates here and the supporting pillars (the latter also designed by Kent) were removed from Chiswick, an estate which passed to the Cavendish family from the marriage of this 4th Duke to the daughter and heiress of the Earl of Burlington.

Yours truly, H. LENYON.



THE early English porcelain factories had a great love of figures of children. In dainty mincing attitudes and clad in fanciful costume, painted in all the enamel colours the potter could produce from his palette, Chelsea and Derby and Bow have given us a gallery of children at play, as musicians and as dancers, who captivate all china collectors, and win admiration for their simplicity and sprightliness. The two Bow figures we illustrate, formerly in the Seago collection, represent two boys. One is modelled as playing a drum, and the other holds a flute to his lips in Arcadian fashion. The charm of all such figures lies, in spite of the clever modelling, in the beauty of colour harmonies. The modeller has artfully followed the laws governing the technique of china potting.

Two Bow Figures

BOW FIGURE

BOW FIGURE

The [illegible] supports the weight of the frail clay in the oven, the drum is part of the body, and the uplifted arm is not too much in evidence. There are good reasons for this: a projecting arm adds to the difficulty of potting successfully, and as a china ornament is a mistake, and liable to early fracture. The two figures are a pleasing pair, and although slightly imperfect, are worth about £25 each, for Bow is eagerly collected.

GLASS TEA CADDY

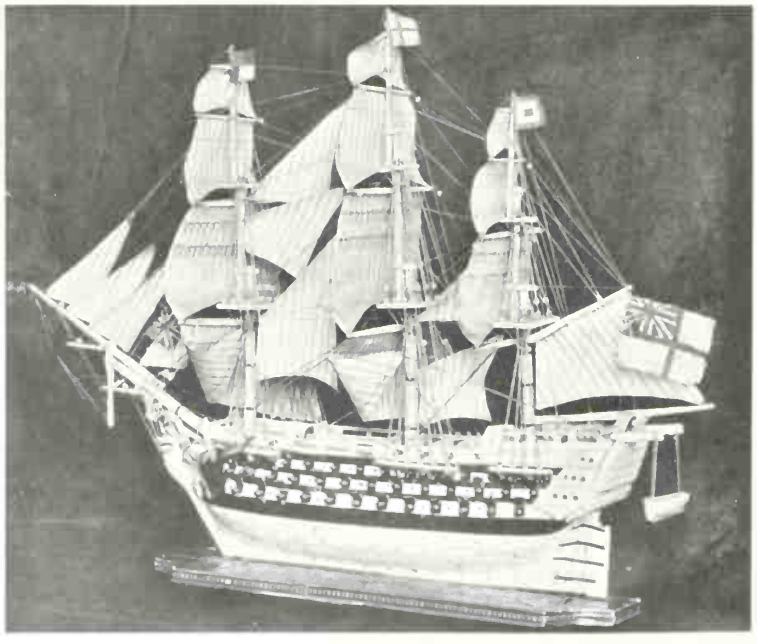
A Rare Tea Caddy

Old tea caddies have engaged the attention of some collectors to the exclusion of all else. In satinwood and ivory and in rare combination of exquisite woods, many of the finest examples exhibit the art of the cabinet-maker at its highest. But it is exceedingly rare to find a tea caddy of glass mounted in contemporary silver with handle, escutcheon, and rims in chased silver of the time of George II. This is an important example, as a tea caddy in this form is unique. It belongs to the days when the Young Pretender Charles Edward defeated the king's troops at Prestonpans, and when a victorious army invaded this country, and proceeded as far as Derby. Fielding had just written his *Joseph Andrews*; Bow had commenced to make fine porcelain on the banks of the Lea, and Dr. Johnson was in the midst of his *Dictionary*; Clive had commenced to lay the foundation of our Indian Empire, and Wolfe had not won his victory at Quebec.

Altogether [illegible] caddy as this, bearing the hall-mark, and being indisputably of so rare a character, is a valuable acquisition, and its owner, Major E. F. Coates, is to be congratulated on its possession.

Model of a Ship

This beautifully made model of a ship, the property of Mr. W. H. Saunders, the Curator of the Portsmouth Museum, was made by French prisoners in 1813. In this year there were about eighteen thousand prisoners in the locality of Portsmouth. Though their position was irksome, the Government did all they could to alleviate their situation in being deprived of their liberty. The fortune of war alone had brought them amongst us, but they were kindly treated, despite the fact that Buonaparte was never tired of arousing a spirit of hatred towards England in the breasts of his soldiers by allusions to this subject. In his address to his troops before the battle of Waterloo he said, "Soldiers, let those amongst you who have been prisoners of the English detail to you the hulks and the frightful miseries they have suffered." The deft hands of these French prisoners were never idle, and with great skill and ingenuity they carved beautiful models of ships, chessmen, and other articles out of the bones of the meat supplied to them for food. In addition they made braided work-boxes and dinner mats from dyed straw served out to them to sleep on. From these at weekly sales they garned a pittance to lighten their hardships and increase the comfort of their confinement.



MODEL OF A SHIP MADE BY FRENCH PRISONERS

The Gardner Collection

FROM time to time notices have appeared in the Press of the impending sale by auction, and consequent loss and dispersal, of the "Gardner collection." What is the Gardner collection that the Press should show concern as to its fate, may be asked by many of our readers, to whom it is but a name.

It is a collection of prints and drawings, but of prints and drawings which not only possess their appraisable and intrinsic value as rarities and works of art, which cannot be taken away from them; but, what is of far more importance and beyond any price, they present the most astounding, marvellous and unique collection of records of vanished and vanishing London.

The collection comprises, in fact, nearly if not quite 60,000 prints and drawings illustrative of Old London, its history and topography, its streets and palaces; famous, curious and interesting houses; and what is more, of their interiors, architectural details, decoration, carving, furniture, and the portraits of celebrities who lived in them. To realise its amazing wealth let us compare it, for a moment, with the famous Crace and Croll collections of the British Museum. To begin with, in the former there are fewer than 7,000 delineations against the 60,000 of the Gardner collection, and, moreover, it is destitute of the interiors, the decorations, the portraits, and all the "*genre*" pictures which make the "Gardner" such a vivid and realistic pictorial epitome of London's past; the second great collection, the Croll, contains but 5,500 illustrations.

At present the Gardner collection still reposes in the 110 massive portfolios of "royal" size, each on its appointed shelf in the long gallery or library, planned and built expressly for its reception by the far-sighted antiquary and artist who created it. The gallery lighted by large oriel windows of carved stone filled with antique Swiss and German painted glass, panelled with old oak, and appropriately adorned with mediæval curios, arms and weapons, was a fit casket for such a treasure, insured more than thirty years ago for £20,000. Its value to-day is hard to estimate, but to exhibit it 36,000 feet, or not far short of an acre of wall space, would be needed. No living person has examined it all through, and merely to catalogue it for sale must still occupy many months.

The collection excels all others in every possible direction, and has been known, though imperfectly, to writers and historians as *the* collection of London *par excellence*. Indeed, the experts of the British Museum have habitually, and for fifty years, referred enquirers and those engaged in research to it for the information they are unable to supply, and many questions as to boundaries and sites have been settled through access to the plans and delineations locked in its weighty portfolios.

It is known to be particularly rich in rare sixteenth-century views and plans, many of which will be sought for in vain amongst our national treasures in the British Museum. In our relatively casual examination, we came on a carefully detailed and perfectly unique view of the lovely chapel of St. Mary Ronceval on the site of Northumberland Avenue, before the powerful Earl of Northampton, son of the unfortunate Earl of Surrey, the poet, acquired the site in 1600 for the noble mansion, which later passed by marriage to Algernon Percy, tenth Earl of Northumberland; also a large Elizabethan picture—plan of the manor of Hackney on vellum, the Chelsea of the north-east of London, long the residence of the noble families of Vere, Rich, Zouch, Brooke, and Rowe; and another wonderful treasure, the long procession of the funeral pageant of Sir Philip Sydney wending its way through the Strand, discovered on the walls of a farm-house, near Penshurst, a century or more ago. A portfolio of magnificent drawings by William Capon of fine mediæval decorations and tapestries of the old royal palaces of Westminster, of which Westminster Hall is almost the sole remaining part, rivetted our attention. This surely is a national asset of unique and first-rate importance. These interior views, of which no replicas exist, are of chambers which formed integral parts of the Houses of Parliament, as handed over by Tudor Sovereigns, and would alone justify both political parties in joining hands to exhibit and secure them for the nation.

But of even more practical interest to authors, historians, artists, and actors is the unrivalled collection of coloured engravings and mezzotints of the old theatres, tea-gardens, assembly-rooms, and places of general resort presenting vivid contemporary illustrations of the doings at Mary-le-bone and Spring Gardens, Ranelagh, Bagnigge Wells, the Pantheon, Vauxhall, the Mall, and Hyde Park throughout the seventeenth and eighteenth centuries. The exquisite mezzotints, life-like and speaking in their realistic beauty and subtlety, for which thousands of pounds are now cheerfully paid, re-embody the life of those still romantic days of our forefathers, which we love to dwell on and try to realise. The old engraved admission cards and playbills—many of them very artistic productions—actually used by the very actors in these scenes and revels bring them very near to us. No less convincing evidence of the modes of life and the pastimes of our ancestors are the pictures relating to museums and menageries, exhibitions, fêtes, and fairs, notably those of St. Bartholomew and Southwark, and those held just so often as the Thames was frozen, and graphically described by Evelyn and Pepys. The old trades and callings are well seen in pictures of streets and shops, but especially in the street cries—one perfect set of which will fetch a thousand pounds—of which there is here a particularly large and varied series. These taken with the portraits of prominent people connected with London, and what famous person was not; the maps and plans of streets and districts long swept away, of palaces, fortresses, prisons, and great historic mansions; the delineations of tragedies, fires, riots, punishments, pageants, events, and monuments, of many of which no other pictorial traces exist, provide an absolutely inexhaustible mine of information and

reference for artists, authors, students, architects, and actors, and a never-failing source of instruction and amusement for others in every class of life.

Should this collection be dispersed, no one, not even with the unlimited resources of wealth and time, could possibly form such another. There are societies engaged in measuring, photographing, and describing the still remaining vestiges of old London patronised by many men of light and leading, like Lord Rosebery, Mr. Balfour, and Mr. Harcourt. But fifty years ago our unwearied antiquary was devoting his time and wealth to this very object, and the Gardner collection already contains drawings of all the famous, curious, and interesting old houses that exist, as well as of those which have been swept away, often made just before their demolition.

Is this great series of illustrated archives of this vast and wealthy City of London, the focus in which the life of the Empire has concentrated—the Court, the Parliament, the Church, the Law, the Stage, the fashion, the wealthy—to be scattered and dispersed? Here in these very streets and buildings were the momentous decisions of history come to, and here the triumphs and pomps, solemnities and tragedies enacted. London is the head that planned, the nerve centre that directed the events that have built up this great Empire, and in these pictures are gathered together all that is known, almost all that can be known, of the actual life and appearance of this great city from the time it became the Londinium of Imperial Rome to the dying out of the Hanoverian dynasty. Its purchase by the venerable Corporation, or by the London County Council, whose new corridors and public rooms would alone display it, is a public duty. Let it be State-aided if necessary—any price would be a bagatelle—so that we escape the reproaches of posterity the world over.

Our Plates

THE frontispiece to the present number is a reproduction of one of the numerous examples of the work of Sir Peter Lely, preserved at Hampton Court. For many years it was believed to be a portrait of Princess Mary, who espoused the Prince of Orange in 1643, and at whose wedding Lely was presented to Charles I. The official catalogue, however, states that this picture is not a portrait of the Princess Mary, as it has been called for the last hundred years or so, as is evident from the contemporary mezzotint after it by A. Brown, which is inscribed, *Madame Jane Kellegrey, P. Lely Eques Pinxit*, while, moreover, it bears no resemblance to other likenesses of her at this time.

The Portrait of Lady Mackintosh, by Allan Ramsay, which we reproduce, hangs in the drawing-room at Tullibardine Hall, in company with those of Prince James and his son Prince Charlie, illustrated in THE CONNOISSEUR MAGAZINE of April, 1905. Lady Mackintosh was the daughter of John Farquharson, of Inverauld, and was born in 1725. On the 14th January, 1743, she married Sir Angus Mackintosh, twenty-second chief of Clan Chattan, and an officer of George II. in the Black Watch, and "could therefore neither be untrue to his salt, nor fight for his convictions." He was taken prisoner by the followers of Prince Charles Edward, and handed over on parole to the custody of his wife. In 1745 Lady Mackintosh, when only twenty years of age, "pitying the Prince for misfortunes which he had not brought upon himself," resolved to exert all her influence on his behalf. She therefore took steps soon after the commencement of the rising to embody her husband's clan. This she did by raising a battalion of about eight hundred men, who, filled with a spirit of affectionate regard and admiration, dubbed her "Colonel Anne," a title which she held throughout "the '45." Whether her husband knew that she had made plans for raising a body of men is not known. Sir Walter Scott describes her as "a gallant Amazon," and we also hear of her "figuring largely" at the battle of Falkirk, riding at the head of her men, wearing a blue bonnet on her head, and having a brace of pistols in her holsters. She was not the awe-inspiring female monster as was commonly believed by the English soldiery, but as will be seen from the portrait a pretty though somewhat delicate-looking girl, with a high forehead and sparkling eyes. The rumour which was started after Culloden, affirming that she was present there, is entirely fictitious. After that battle she was placed in custody by order of the Duke of Cumberland, and before her actual arrest she was very badly treated and insulted by the soldiers, Lieutenant-General Hawley even saying that he would honour her with a mahogany gallows and a silken cord. She was kept under guard in her own room for six weeks, at the end of which period, having given her parole, she was set at liberty. In 1748 she visited London, and "was caressed by ladies of quality of the same way of thinking, was even intimate with the Prince of Wales's family, and so favourably received by the publick that she never met with any insult on account of her principles." Her husband, Sir Angus, died in 1770. She herself died in Edinburgh, childless, on March 2nd, 1774, regretted and admired by all who knew her.

"Rosalba Carriera, better known by her Christian name alone. . . ."

"Rosalba in the year 1720 was 45, and had never been pretty. . . ."

What would the fascinating and successful Rosalba think of the above extracts from her life in a modern biographical dictionary? Why do we disregard her surname—Carriera—and think of her affectionately as Rosalba? Why does her staid biographer trouble to note such trivialities as Rosalba's looks, and the fact that she is better known by her Christian name alone? Because he was a wise biographer and understood that it is just such apparent ephemera that enables the reader to realise personality and temperament. Rosalba made the dainty art of pastel portraits popular in Paris of the eighteenth century, not only because she was

extremely accomplished with her crayons, but also because her cleverness was backed by charm, intuition and camaraderie.

Rosalba did not trouble about searching out the soul; she did not study a sitter with seer-like eyes and suggest on the canvas depths of infamy to which the unfortunate person might one day descend, a gift which certain great portrait painters of our own day are supposed to possess. Her manner was rather that of Hoppner's, described some years later by a contemporary; how he first painted a head as beautiful as he could make it, how he then titillated it down until it became something like the sitter: at that he would leave it, a compromise, pleasing both to artist and sitter, something between the ideal and the real.

When Rosalba was painting an ideal head she found it, doubtless, an immense relief not to be obliged to trouble about the likeness. I wonder at what period of her career she made the four charming pastels called *Spring*, *Summer*, *Autumn* and *Winter*, which I saw the other day in a Georgian house in Old Burlington Street, now occupied by Messrs. Lenygon & Co. She may, it is quite possible, have known Sir James Dashwood, who brought them to England somewhere about the year 1740, and hung them at Kirtlington Hall, enclosing them in frames of English make of that date.

Realism was the last thing Rosalba aimed at—to her, as to the primitive painters when they introduced their lovely peeps of landscape, nature was always in a smiling mood. Each of her Seasons is beautiful, decorative, sumptuous, and the changes she permits herself are merely from a brunette to a blonde and from a blonde to a brunette, with some slight differences in the hues of the delicate colours. The rounded fingers of her *Spring* lightly touch the pretty disarray of roses and stocks, and there are flowers in her dark curling hair. Her mantle is blue, and a blue fillet—such a pretty note of colour—supports so much of the muslin chemisette as still protects her fair bosom.

The episodes of Rosalba's life, which was a pageant, a course of recurring triumphs, are well known; gleams of it may be found in the diary which she was pleased to write during her stay in Paris in 1720. What a brilliant and successful career it was, with hardly a setback until the age of seventy-two, when her sight failed. She lived ten years longer, and died, an old woman of eighty-two, in Venice, her birth-place.

Le Vallon is a reproduction of one of the finest examples of the work of the great French master, J. B. C. Corot, in the Louvre.

The plate after Lancret is one of a series of four representing the *Ages of Man*, in the National Gallery, the other three representing *Infancy*, *Youth and Age*.

The plate on the cover is a facsimile of a colour-print, *The Travellers*, by the Japanese master, Kunisada, and is signed Toyokuni. The landscape in the background is the work of Hiroshige II.

The Wedgwood Exhibition

Messrs. Josiah Wedgwood & Sons are to be congratulated on the unqualified success of the recent exhibition in Conduit Street. It has been of the greatest educational value in instructing the public as to the various classes of ware made for a hundred and fifty years, and by the present generation of the same family at Etruria on the old lines.

The visitors' books show over four thousand two hundred names. Among distinguished visitors were Her Royal Highness the Princess of Wales, Princess Henry of Battenberg, and many well-known titled personages. For twenty-three days a constant stream of fashionable and cultured visitors inspected the treasures of the exhibition, and were conducted round by Mr. Frank H. Wedgwood and Mr. Cecil Wedgwood, who stood as worthy representatives of their great ancestor, or by members of the staff at Etruria, who, by their obvious love and appreciation of the ware, did much to excite the interest of visitors.

On two evenings lectures were given, illustrated by lantern slides, by Mr. Harry Barnard, the London representative of the firm. The lecturer ably passed in review the life work of the great Josiah, and pictures were shown of the works at Etruria, and the old-world methods still being pursued with vigour by a trained band of artists and craftsmen.

"Ruined and Deserted Churches," by L. E. Beedham (Elliot Stock)

The subject of ruined and deserted churches is a peculiarly attractive one both to the antiquarian and the general reader. The number of such monuments, in this country especially, is very large, and by investigating facts concerning their existence, much useful historical information may often be laid bare. This little volume contains many interesting sketches of old religious houses and churches in England which have either been allowed to fall into decay, or have been diverted from their original purpose; but upon the whole the book is coldly descriptive, and lacks that undercurrent of feeling which one might naturally expect a writer on this subject to express. The authoress is surely treating her theme from a wrong point of view when she writes positively in the first chapter: ". . . that the works of man, especially his architectural triumphs, are most beautiful in old age and decay, who will deny?" The whole book is really an extension of this thought, which appears to find greater pleasure in a ruin for its present picturesqueness than on account of the traditions with which it is immemorially associated. Surely a thorough sympathy with the people of byegone days and their actions is an essential preliminary to proper appreciation of those relics of their existence which have come down to us, even though they be in the form of architectural ruins with a claim to be called picturesque.

Books Received

Rural Scenes, by F. B. Bond, F.R.I.B.A., and Rev. Dom Bede Camm, O.S.B., 2 vols., 32s. net; *Great Painters of the Nineteenth Century*, by Leonee Benédite, 7d. net; *Knightsbridge and Belgravia*, by E. Beresford Chancellor, 20s. net; *Inns and Taverns of Old London*, by H. C. Shelley, 7s. 6d. net. (Sir Isaac Pitman & Sons, Ltd.)

A Book of Satyrs, by Austin Osman Spare, 21s. net; *Giovanni Boccaccio*, by Edward Hutton, 16s. net; *The Song of Sixpence Picture Book*, by Walter Crane, 4s. 6d. net. (John Lane.)

The Tudor Facsimile Texts, 3 vols., by John S. Farmer; *Memling*, by W. H. J. & J. C. Weale, and *Constable*, by C. Lewis Hind, each 1s. 6d. net; *Old Chinese Porcelain*, *Old Bow China*, *Royal Sèvres China*, by Egan Mew, each 2s. 6d. net; *Beautiful Children, Immortalised by the Masters*, by C. Haldane Macfall, 21s. net; *Legends and Stories of Italy for Children*, by Amy Steedman, illustrated by Katharine Cameron, 7s. 6d. net; *Chelsea and Chelsea-Derby China*, *Japanese Porcelain*, *Dresden China*, by Egan Mew, each 2s. 6d. net; *Sargent*, by T. Martin Wood, 1s. 6d. net; *Raeburn*, by James L. Caw, 1s. 6d. net. (T. C. & E. C. Jack.)

Venice, Parts I. & III. and Vol. II., by Pompeo Molmenti, 21s. net; *The Medici*, 2 vols., by Col. G. F. Young, C.B., 36s. net; *The Evolution of Italian Sculpture*, by Lord Balcarres, 21s. net. (John Murray.)

The Children's Book of Art, by Agnes Ethel Conway and Sir Martin Conway, 6s. net; *Kashmir*, by Sir Francis Younghusband, K.C.I.E., painted by Major Molyneux, D.S.O., 20s. net; *China*, by Mortimer Menpes, text by Henry Arthur Blake, G.C.M.G., 5s. net; *Peeps at Many Lands: Germany*, by Mrs. Alfred Sidgwick, illustrated by L. Bargleigh Hill, A. C. Bell, and Allan Stewart, 1s. 6d. net; *The Book of the Railway*, by G. E. Mitton, illustrated by Allan Stewart, 6s. net; *Egyptian Birds*, by Charles Whymper, 20s. net; *Eton*, by Christopher Stone, illustrated by E. D. Brinton, 7s. 6d. net; *The Flowers and Gardens of Madeira*, by E. & F. Du Cane, 7s. 6d. net; *Isle of Man*, by A. H. Cooper and W. R. Hall Caine, 7s. 6d. net; *Rivers and Streams of England*, by A. G. Bradley, illustrated by Sutton Palmer, 20s. net; *Hungary*, by Mr. and Mrs. Adrian Stokes, 20s. net. (A. & C. Black.)

Rubáiyát of Omar Khayyám, by Edward Fitzgerald and Reynold Alleyne Nicholson, M.A., 7s. 6d. net.

The Decoration of Furniture, by Douglas Blackburn and Captain Washington Caldicll, 6s. net.

Modern Cabinet Work, Furniture, and Fittings, by Wells and Hooper, 12s. 6d. net; *English Furniture and Decoration, 1685–1800*, by G. M. Ellwood, 25s. net; *The Growth of the English House*, by J. Alfred Gotch, 7s. 6d. net; *English Furniture*, by Laurence Weaver, 25s. net. (H. T. Ritson.)

History Repeats, by Edward Hutton, 5s. net; *Chateau and Abbey*, by Mrs. Lewes, 5s. net; *English Dramatists*, *The Great English Masters*, *Fine Gardens*, *A Book of Days*, each 5s. net; *Auguste Rodin*, by Gustave Kahn, 5s. net. (T. Fisher Unwin.)

The Merry Past, by Ralph Nevill, 12s. 6d. net; *Lives of the British Architects*, by Beresford Chancellor, 7s. 6d. net. (Duckworth & Co.)

The Forest Lovers, by Maurice Hewlett, and illustrated by A. S. Hartrick, 5s. net; *The Water-Babies*, by Charles Kingsley, illustrated by Warwick Goble, 15s. net; *The French Pastellists of the Eighteenth Century*, by Haldane Macfall, 42s. net. (Macmillan & Co.)

Colour Etching, by Hugh Paton, 3s. 6d. net. (Simpkin, Marshall, Hamilton & Co.)

Stories of the Rabbis, by Jack M. Myers, 1s. net. (Kegan Paul, Trench, Trübner & Co.)

The Waters of Argyra, by B. Burford Rawlings, 3s. 6d. net; *Book-Prices Current*, Part IV., 1909, 25s. 6d. per annum. (Elliot Stock).

Armour and Weapons, by Chas. Houlkes, 6s. 6d. net. (Clarendon Press.)

The National Gallery: Lewis Bequest, by M. W. Brockwell, 5s. net. (Geo. Allen & Sons.)

One Hundred Masterpieces of Sculpture, by G. F. Hill, 10s. 6d. net; *The Mediæval Hospitals of England*, by Rotha Mary Clay, 7s. 6d. net; *Raphael*, by Adolf Paul Oppé, 12s. 6d. net. (Methuen & Co.)

The Pickwick Papers, 2 vols., by Charles Dickens, 21s. net. (Chapman & Hall.)

Grimm's Fairy Tales, by Mrs. Edgar Lucas, illustrated by Arthur Rackham, 15s. net; *Hogarth's London*, by H. B. Wheatley, F.S.A., 21s. net; *The Deserted Village*, illustrated by W. Lee Hankey, 15s. net. (Constable & Co.)

Lorna Doone, by R. D. Blackmore, illustrated by Chas. E. Brittain, 21s. net. (Sampson, Low, Marston & Co.)

An Art Student's Reminiscences of Paris in the Eighties, by Shirley Fox, R.B.A., 10s. 6d. net. (Mills & Boon.)

The Master of Game, by Edward, Second Duke of York, by Ed. W. A. & F. Baillie-Grohman, 7s. 6d. net; *The Mind of the Artist*, by Mrs. Laurence Binyon, 3s. 6d. net. (Chatto & Windus.)

Bristol Charters, by John Latimer, 7s. 6d. net. (W. C. Hemmons, Bristol.)

Der Schmuck, by Dr. E. Bassermann-Jordan, 5 Mks.; *Meister der Graphik*, Part II., by Max Geisberg, 18 Mks. (Klinkhardt & Biermann, Leipzic.)

The Fables of Æsop, illustrated by Edmund Dulac, 42s. net. (Hodder & Stoughton.)

Relics and Memorials of London City, by J. S. Ogilvy, 25s. net. (Geo. Routledge & Sons.)

Arts and Crafts of Ancient Egypt, by W. M. Flinders Petrie, D.C.L., F.R.S., etc., 5s. net. (T. N. Foulis.)

The Sculpture of Chartres Cathedral, by Margaret and Ernest Marriage, 12s. net. (Cambridge University Press.)

Manuscript and Inscription Letters, by Edward Johnston, illustrated by A. E. R. Gill, 3s. 6d. net. (John Hogg.)

John Hoppner, R.A., by Wm. McKay and W. Roberts, 5 gns. (G. Bell & Sons.)

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LADY MACKINTOSH
BY ALLAN RAMSAY
(In the possession of P. Berney Ficklin, Esq.)

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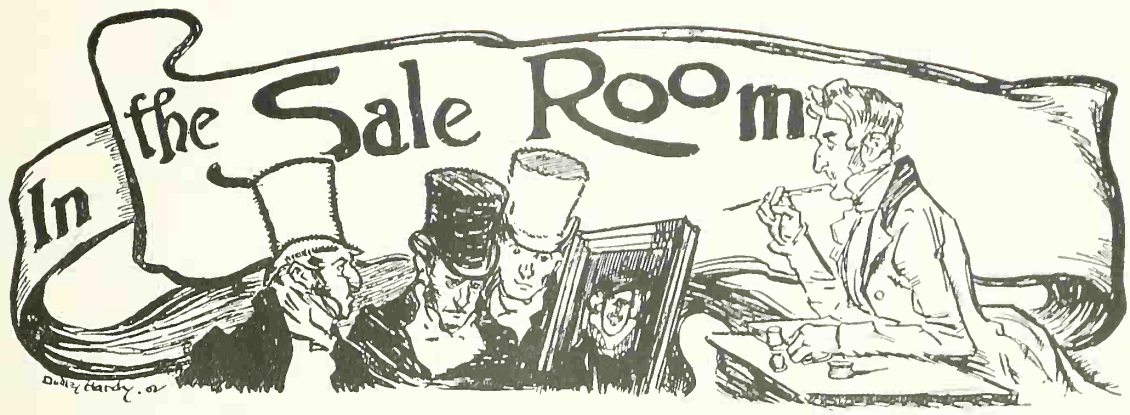
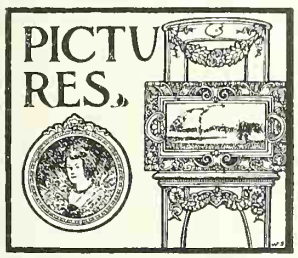


ONE unusually interesting and a number of minor picture sales were held during December. Two occurred on the same day (2nd), one in London, which need not detain us, and the other at the residence of the late Mr. S. Campbell Cory, J.P., of Cranwells, Bath, under the auspices of Messrs. Bruton, Knowles & Co. The pictures were all by modern artists, and included:—E. Blair Leighton, *God Speed*, 40 in. by 60 in., signed and dated 1900, in which year it was exhibited at the Royal Academy, and of which a large photo-engraving was published in 1901, 270 gns.—Mr. Cory is said to have paid £450 for this picture; T. Faed, *Morning*, 28 in. by 21 in., signed and dated 1888, and exhibited at the Royal Academy of 1889, 74 gns.; T. Sidney Cooper, *A Welsh Hillside and Sheep*, 27 in. by 19 in., signed and dated 1853, 88 gns.; C. E. Hallé, *An Invocation*, 40 in. by 48 in., £57—this is said to have cost Mr. Cory £300; and Henry Woods, *A Venetian Scene*, 27 in. by 18 in., signed and dated 1877, 65 gns.



Messrs. Christie's first December sale (4th) consisted of the collection of modern pictures of the British and Continental Schools of the late Mr. John Dickinson, of Park House, Sunderland, among which were the following:—Two by R. Beavis, both exhibited at the Royal Academy of 1883, and each inspired by incidents in the campaign of Sir John Moore, 1808-9, *The 10th Hussars Keeping the Fords of the Esla*, 94 gns.; and *The Retreat to Corunna*, 85 gns.—both pictures 33 in. by 49 in.; Vicat Cole, *The South Downs*, 23 in. by 37 in., 1853, 130 gns.; T. S. Cooper, *A Group of Seven Cows by the Edge of a Stream*, 29 in. by 45 in., 1875, 138 gns.; three by Sir John Gilbert, *The Crusaders*, 28 in. by 47 in., exhibited at the Royal Academy of 1876, 110 gns.; *The Raiders*, 35 in. by 47 in., 1881, 180 gns.; and *The King's Banner*, 27 in. by 36 in., 1879, 142 gns.; J. F. Herring, sen., *A Stable Yard*, with horses, pigs, and ducks, 21 in. by 30 in., 1846, 90 gns.; two by B. W. Leader, *Streatley-on-Thames*, 26 in. by 44 in., 1882, 135 gns.; and *Sunset after Rain*, 19 in. by 29 in., 1882, 115 gns.; J. Linnell, sen., *The Piper*, 27 in. by 38 in., 1872, 165 gns.—this is the picture mentioned on page 281 of the second volume of A. T. Story's *Life of John Linnell* as one for which Mr. White, the picture-dealer, paid the artist £700; D. Maclise, *The Play Scene in Hamlet*, 19 in. by 35 in., exhibited at the Old Masters, 1875, 150 gns.; and two by E. Verboeckhoven, *Ewes, Lambs, and Goats near the Coast*, 28 in. by 39 in., 1867, 165 gns.; and *Ewes, Lambs, and Dogs*, on panel, 36 in. by 27 in., 1864, 145 gns. On the following Monday (Dec. 6th) a set of eight portraits of politicians, by Phil May, 1902, brought 48 gns.; and a picture by Sir J. E. Millais, *Queen Elgiva torn from her Attendants*, 47 in. by 61 in., exhibited at the Royal Academy, 1847, sold for 105 gns.—at the J. H. Mann sale of 1871 this realised 170 gns.

At Messrs. Foster's on December 8th a picture by W. Van Beyerens, *Fruit, Pie, and Utensils on a Table*, sold for 110 gns.

The chief sale of the month consisted of the collection of family portraits of the Early English School and works by Old Masters, the property of the late Earl of Sheffield. Much might be written concerning the many interesting features of this sale, and of the keen demand for genuine old portraits which have remained in the family ever since they were painted, which, in some cases, extends to over three centuries. The first Earl of Sheffield—John Baker Holroyd—was the intimate friend and executor of Edward Gibbon, the historian, and the third Earl dying *s.p.* the title passed to Lord Stanley of Alderley, a descendant in the female line of the first Earl. During the late Earl's lifetime a few of the family portraits had been sold—the Reynolds portrait of Gibbon was bought by the Earl of Rosebery, whilst Hoppner's portrait of Queen Caroline, and Walton's engraved portrait of Gibbon, were sold at Christie's in June, 1906. The sale comprised family portraits of the Bakers, the Spekes, the Norths (Earls of Guildford), and others who became connected by marriage with the family ennobled in 1781 in the person of John Baker Holroyd.

Taken in the order of sale the more important lots were:—Drawings: *John, 1st Earl of Sheffield*, in blue coat, buff breeches, white vest and stockings, small whole length, 37 in. by 26 in., in pastel, probably by

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R. Cosway, 70 gns.; John Downman, *Maria Josepha and Louisa Dorothea Holroyd*, daughters of the 1st Earl, when children, in white dresses and black hats, 8½ in. by 7 in., 1780, 290 gns.; and *Frederick, 2nd Earl of Guildford*, in dark coat with white stock, 8 in. by 6½ in., 1780, 48 gns.; H. Edridge, *George, 2nd Earl of Sheffield*, and his sister, *Anne Frederica*, when children, seated in a landscape, 13½ in. by 10½ in., 1809, exhibited at the Royal Academy, 1810, 46 gns.; P. Casteels, *Poultry, Game and Wild Birds*, a set of four panels, for mural decoration, 69 in. by 71 in., 250 gns.; and another by the same, *A Garden Scene*, with a peacock, pheasants, poultry and dog, 51 in. by 62 in., signed and dated 1736, 55 gns.

Portraits by unknown artists:—*Sir George Speke*, of Haywood, in dark dress and cap, with white ruff and gold chains, on panel, 16 in. by 15 in., dated 1563, and inscribed "ætatis suæ 30," and with the Speke and Luttrell arms quartered, 60 gns.; *Miss Broughton*, of Owlbury, when a child, in red dress with white sleeves, holding a pink, red coral necklace, and wearing a cameo set in enamel gold border, on panel, 25 in. by 18 in., dated 1586, 250 gns.; *Sir George Speke*, created K.B. at the Coronation of James I., July 25th, 1603, in rich red and white dress with lace collar and cuffs, 36 in. by 29 in., 90 gns.; *Lady Speke* (*née* Philippa Rowswell), in embroidered black and white dress, large lace ruff, jewelled chains, holding a ring and book, on panel, 36 in. by 29 in., dated 1592, 240 gns.—this portrait is probably the work of Isaac Oliver, more famous as a miniaturist than as a painter in oils; two of *George Speke* (died 2nd January, 1753), of Dillington and White Lackington, the earlier a Lely-like portrait painted about 1700, in blue dress and wig, resting his arm on a pedestal, 42 in. by 39 in., 95 gns.; and one painted about 1720-30, in brown gown and cap, 30 in. by 22 in., 75 gns.; *Mrs. Elizabeth Speke*, daughter of Robert Pelham, of Compton Valens, and second wife of John Speke, in blue dress with red robe, 49 in. by 39 in., 95 gns.; *Miss Dorothy Baker*, afterwards wife of Isaac Holroyd, in blue dress, 49 in. by 39 in., 85 gns.; *Isaac Holroyd*, father of John, 1st Earl of Sheffield, in mauve coat with gold braid and buttons, powdered wig, 29 in. by 24 in., 130 gns.

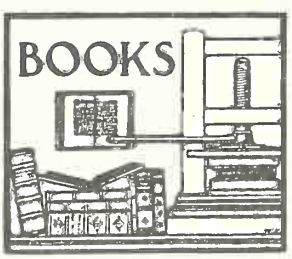
One of the anonymous portraits was by many considered as the work of Gainsborough, *Francis, 1st Earl of Guildford*, in red coat with white stock and wig, in an oval, 29 in. by 24 in., 440 gns. By known artists there were: Sir W. Beechey, *Lucy, Countess of Sheffield, second wife of the 1st Earl*, in white dress with yellow sash, 49 in. by 39 in., 75 gns.; Sébastien Bourdon, *Jean Baptiste Colbert, the Celebrated French Minister of the Time of Louis XIV.*, half-figure, in black velvet dress, sleeves slashed with white, falling white lace collar, long black hair, 40 in. by 33 in., signed, exhibited at the Old Masters, 1884, as by Ph. De Champagne, 220 gns.; F. Cotes, *Abigail Hill, first wife of the 1st Earl of Sheffield*, in blue dress with yellow sash, standing in a landscape, 45 in. by 35 in., 250 gns.; W. Dobson, a pair of whole-lengths, *Charles I.* in robes trimmed with ermine, and wearing the Order of the Garter, and *Henrietta Maria*, in crimson dress with jewels, standing by a table on which are her crown and a vase of flowers, 84 in. by 50 in., 640 gns.; T. Hickey, *John, 1st Earl of Sheffield*, in pink dress, resting his arm on a pedestal, and *Colonel Ridley*, in green coat with black hat, holding a book, two whole-lengths on one canvas, 93 in. by 57 in., 155 gns.; two by J. Hoppner, *Anne, daughter of Frederick, Earl of Guildford, third wife of 1st Earl of Sheffield*, in white dress with short sleeves, blue riband in her hair, 49 in. by 39 in., 2,800 gns.; and *Thomas, 2nd Earl of Chichester*, in blue coat with brass buttons, 30 in. by 25 in., 180 gns.; T. Hudson, a companion pair of portraits of *Edward Gibbon*, in brown dress with white cravat and wig, and *Mrs. Edward Gibbon* (*née Judith Porten*), in white dress with blue bows, holding a book, a lamb by her side, 49 in. by 39 in., 120 gns.; *Anne, daughter of William Peere Williams, and third wife of George Speke, of Dillington*, in white satin dress with jewels and pink bows, 50 in. by 40 in., 170 gns.; and *Sarah, daughter of William Ellwood, wife of John Holroyd*, in blue dress, 49 in. by 40 in., 68 gns.; John Jackson, *Harriet, daughter of Henry, Earl of Harewood, wife of George, 2nd Earl of Sheffield*, in brown dress with large white hat and feathers, 36 in. by 28 in., exhibited at the Royal Academy, 1828, and engraved by Dean, 230 gns.; A. Kaufmann, *John, 1st Earl of Sheffield*, in slashed doublet with Vandyke collar and large hat, holding his sword, 93 in. by 56 in., engraved by J. R. Smith, 1779, 165 gns.; Sir T. Lawrence, *Francis, 4th Earl of Guildford*, in dark coat and white vest, 30 in. by 25 in., 105 gns.; and another of the same, in blue coat and buff breeches, seated, holding a snuff-box, 50 in. by 40 in., 190 gns.; Lady K. A. North, *Lady Anne North, third wife of 1st Earl of Sheffield*, in pink dress, standing in a landscape, holding a basket of flowers, 93 in. by 59 in., signed and dated 1779, 110 gns.—this signature reveals the existence of a hitherto unknown artist of the Early English School, and one who may be ranked with Angelica Kaufmann; N. Maes, *Portrait of a Gentleman*, in brown dress, with white sleeves and crimson cloak, long wig, right hand resting on the head of a dog, 44 in. by 35 in., 920 gns.; F. Pourbus, a companion pair of portraits of a gentleman in grey dress, with gorget and lace collar, and a lady in dark dress, with lace ruff and cuffs, holding her fan, on panel, 42 in. by 31 in., 580 gns.; A. Ramsay, *Anne, Countess of Guildford, daughter of George Speke, at White Lackington*, in pink dress with lace fichu, 26 in. by 24 in., 270 gns.; three by Sir J. Reynolds, *John, 1st Earl of Sheffield*, in robes as a peer, on panel, 30 in. by 25 in., exhibited at the Royal Academy, 1788, and engraved by J. Jones and S. W. Reynolds, 850 gns.; *Miss Margaret Peare, daughter of Henry Peare, and his wife Martha Baker*, in blue dress and pink cloak lined with ermine, gauze veil, and strings of pearls, 30 in. by 25 in., painted in 1750-60, 520 gns.—the artist received 30 gns. for this portrait; and *Frederick, 2nd Earl of Guildford*, in red dress with the Ribaud red Star of the Garter, 75 in. by 50 in., 205 gns.; two by

George Romney, *John, 1st Earl of Sheffield*, in red coat and green vest, 30 in. by 25 in., 500 gns.—this was painted about 1776; and *George, 3rd Earl of Guildford*, in red coat, white vest, and breeches, holding his hat in his hand, 50 in. by 40 in., 620 gns.; P. Van Somer, *Henry, Prince of Wales, son of James I.*, in pink dress embroidered with gold braid, lace ruff, and cuffs, 50 in. by 43 in., 210 gns.; and F. Zucchero, *Queen Elizabeth*, in richly embroidered white dress, with lace ruff and head-dress, holding her fan in her right hand, on panel, 43 in. by 33 in., 500 gns.

The 126 lots which comprised the Sheffield sale realised a total of £16,727 14s. The remaining portion of the day's sale was made up of various properties, among which were the following drawings:—D. Gardner, *Three Children playing with a Dog*, pastel, 31 in. by 22 in., 450 gns.; and J. Russell, *Sir Richard Glode of Orpington*, in naval uniform, with powdered hair, 23 in. by 17 in., 260 gns.; and the following pictures:—Dutch School: *Portrait of a Gentleman* (said to be Richard Cromwell), in dark cloak with white lace collar and flowing hair, on panel, 28 in. by 23 in., 265 gns.; Sir W. Beechey, *Fast Friends*, a little girl in brown frock and large grey hat, seated, holding a pet rabbit on her lap, 30 in. by 25 in., 270 gns.; Richard Cosway, *Mary Anne, daughter of the Hon. John Monckton, and wife of Sir George Pigot, 3rd Bart.*, in white dress with gold sash, seated at a table on which are some books, and holding a letter, 50 in. by 40 in., 140 gns.; Sir J. Reynolds, *George Ashby, of Haselbeech, Northamptonshire*, in red coat, vest and breeches, carrying his hat under his left arm, 50 in. by 40 in., engraved by A. N. Saunders, 1876, 650 gns.; Sir P. Lely, *Miss Hannah Waring, wife of George Ashby, of Quenby Hall, Leicestershire*, in brown dress with blue scarf, seated in a landscape, 50 in. by 40 in., 190 gns.; and Rembrandt, *Portrait of an Oriental Prince*, in gold brocaded tunic, grey cloak lined with fur, and large white and gold turban with an aigrette, 59 in. by 48 in., 680 gns.

A passing reference only need be made to the sale of the finished and unfinished oil paintings of the late Mr. William Powell Frith, R.A., at his residence (by Messrs. Phillips, Son & Neale) on December 13th. The collection of modern pictures and water-colour drawings of the late Mr. Percy Arden, of the Albany and Sussex Square, Brighton, was dispersed at Christie's on the same day, but included nothing of importance. On the Thursday (Dec. 16th) Messrs. Robinson, Fisher & Co. sold, from the Peel collection, Sir T. Lawrence's three-quarter-length portrait of *Robert Southey, the Poet*, in brown coat, with white collar and black cravat, seated in an open landscape, his note-book resting on a ledge by his right hand, 56 in. by 44 in., 780 gns.—this portrait was exhibited at the Royal Academy of 1829, and again with the Peel heirlooms at Messrs. Graves's Galleries, May-July, 1908.

The concluding Saturday (Dec. 18th) sale of the year was made up of the ancient and modern pictures of Sir Charles M. Wolseley, of Wolseley Hall, Stafford, of Mrs. Downing Fullerton, of Purley Park, Reading, and other properties. The first-named collection included a pair of pastels by J. Russell, *Sir William Wolseley, 6th Bart.*, in crimson coat, with powdered hair, holding his hat in his right hand, and *Lady Wolseley*, in blue dress with lace trimming, holding a book, 34 in. by 28 in., 1778, 800 gns. The different properties included the following drawings:—D. G. Rossetti, *Portrait of Mrs. Morris*, 22 in. by 17 in., chalk, 1874, 48 gns.; G. J. Pinwell, *A Country Walk*, 15 in. by 22 in., dated 1871, and exhibited at the Old Water-Colour Society, 1871-2, 110 gns.; and two by J. Downman, *Portrait of Mrs. G. L. Way*, in white dress with blue sash and white head-dress, 8 in. by 6½ in., 180 gns.; and the companion *Portrait of G. L. Way*, in blue coat and white vest, 38 gns., both dated 1783. The pictures included:—E. M. Wimperis, *The Way Across the Marsh*, 23 in. by 35 in., 1892, 88 gns.; D. Farquharson, *Aberfeldy*, 47 in. by 71 in., 1891-2, 110 gns.; J. Stark, *Woody Landscape*, with peasants by a stream in the foreground, flour-mill on the left, 36 in. by 52 in., 195 gns.; Clouet, *François de Coligny, Seigneur d'Andelet*, in black velvet dress and cap, on panel, 9¾ in. by 6¾ in., 100 gns.; Lucas de Heere, a companion pair of portraits of *René de Batarnay, Comte de Bouchage*, in black tunic with white sleeves and black hat with feather, and *Isabelle de Savoye, Comtesse de Bouchage*, in black dress with white sleeves and black head-dress, a pair, on panel, 6½ in. by 5¼ in., 490 gns.; and Early British School, *Portrait of a Lady*, in white dress with pink sash and white cap, seated, with her daughter beside her, 50 in. by 38 in., 290 gns. On Monday, December 20th, only one picture reached three figures: A. Van der Neer, *A Conflagration in a Dutch Town*, on panel, 13 in. by 16 in., 110 gns.



REFERRING again to Messrs. Sotheby's sale of November 1st, it is strange that *Charlotte Brontë's Bible* of 1612, containing her autograph signature on the fly-leaf, should have realised no more than £5 17s. 6d. Perhaps it was thought by some that the signature was not genuine, but if so, they were probably mistaken, and in that case must have missed much. The first edition of *The Ingoldsby Legends*, 3 vols., 1840-42-47, made £15 (orig. cl.), the first volume belonging to the earliest issue, and therefore having the misprint "Raiph" for "Robert" on page 81, and page 236 blank, a point worth remembering, as it affects the value considerably: Dorat's *Les Baisers*, 1770, 8vo, the earliest issue having the faulty pagination in the first leaves of the "Poême du Mois de Mai," realised £27 (mor. ex., large paper): La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1762, with six of the plates *découvertes*—a most unusual number—£50 (mor., g.e.); and the *Heptaméron* of

Marguérite de Navarre, 3 vols., 8vo, 1780-81, with the usual imprint "Berne, chez la Nouvelle Société typographique," £21 10s. (mor., g.e.). Collectors of books by Oscar Wilde may be interested in the following recital. Each volume belonged to the first edition, and was "as issued," clean and perfect:—*Lord Arthur Savile's Crime*, 1891, 21s.; *The Picture of Dorian Gray*, n.d., 14s., and another copy on large paper, £3 7s. 6d.; *Intentions*, 1891, 26s.; *Lady Windermere's Fan*, 1893, £2 10s.; *Salomé, Drame en un Acte*, 1893, £2 12s.; the first English edition of the same, with illustrations by Beardsley, 1894, £4, and another copy on Japanese paper, £5 5s.; *A Woman of No Importance*, 1894, £2, and another copy on large paper, £5 2s. 6d.; *De Profundis*, 1905, 12s., and another copy on Japanese vellum, £2; *The Importance of being Earnest*, 1899, 14s., and another copy on large paper, £2 16s.; *An Ideal Husband*, 1899, £2 10s.; *The Ballad of Reading Gaol*, a presentation copy on Japanese vellum, 1898, £3 5s.; *The Happy Prince*, 1888, 30s.; and another copy on large paper, £4 4s.; two copies of *Ravenna*, the Newdigate Prize Poem, 1878, 18s.; and two copies of *The Harlot's House*, 1904, one belonging to the Edition de Luxe, 24s., and the other to the Edition de grand Luxe, 32s. The collected edition of Wilde's works, 14 vols., 1908, one of eighty copies on Japanese vellum, sold for £18 10s. (vell., t.e.g.).

Some of the best books sold during the earlier part of November comprised the work by Anicius Boethius, entitled *De Consolatione*, printed at Nuremberg by Koberger in 1476, folio, £10 5s. (old mor.); Goldsmith's *The Good Natured Man*, 1st edition, 1768, 8vo, with the half-title and epilogue, £38 (unbd. and entirely uncut, hence the price paid for it); *The Ibis*, from vol. iii., 1861, to the ninth series, vol. ii., 1908, with Jubilee Supplement, together 49 vols., £26 (hf. mor.); Masson's *Cavaliers de Napoléon*, 1895, 4to, a Japanese paper copy with duplicate plates in bistre, £16 10s. (mor. ex.); *Les Œuvres de Molière*, 6 vols., 8vo, 1773, £15 (old cf.); Goldsmith's *Vicar of Wakefield*, the first or Salisbury edition, 2 vols., 1766, 8vo, £105 (contemp. cf., slightly damp stained); Lord Lilford's *Birds of the British Islands*, 2nd edition, 7 vols., 1891-97, roy. 8vo, £46 (hf. mor., plates and text mounted on guards); Booth's *Rough Notes*, 3 vols., 1881-87, atlas 4to, £11 15s. (hf. mor.); Redouté's *Les Roses*, 3 vols., 8vo, 1835, £10 5s. (hf. mor.); and an extra illustrated copy of Walpole's *Anecdotes of Painting*, 5 vols., impl. 8vo, 1826-28, £69 (mor.).

The library of the late Mr. Frederick Hendriks, of Vicarage Gate, Kensington, sold at Sotheby's on November 11th and 12th, was chiefly remarkable for the large number of extra-illustrated books comprised in it. The prices realised for these were not high, interesting though many of the works undoubtedly were, the reason being that the inserted matter was rarely of much importance, however useful it may have been to elucidate the text. Thus, the extra-illustrated copy of Duer's *Bartolozzi and his Works*, 2 vols., 1882, realised but £8 10s., although there had been added no fewer than 160 examples of the work of Bartolozzi and his school, as well as a number of autograph letters. There are, of course, many prints by Bartolozzi, as also of his pupils, which are worth singly a great deal more than £8 10s., and it will be apparent that the collection formed by Mr. Hendriks was not of any particular interest from a commercial point of view. The same remark applies to Charles Babbage's *Passages from the Life of a Philosopher*, 1864, 8vo, fortified with a large number of autograph letters, £3 17s. 6d., to the *Bibliotheca Anglo-Poetica*, that descriptive and valuable catalogue of a large collection of Early English Poetry, which the collector of the present day sighs for, usually in vain, illustrated by the insertion of portraits, specimen leaves of books, autograph letters, and other miscellanea, £6 5s., and to Faulkner's *History and Antiquities of Kensington*, 1820, 4to, with its added views and portraits and letters of Kensington celebrities, £5 (large paper, hf. mor.). These three works are taken at random from among many others of a similar character, and afford a very good idea of their general importance. Even *Hamerton's Landscape*, extra illustrated with original drawings by Claude Lorraine, David Wyck, and other artists, sold for no more than £4 15s. The drawings were distinctive and apparently genuine, at least for the most part, but of little or no comparative interest. Extra illustrating, or "grangerizing," as it is sometimes called, is a seductive, but when carried to its logical conclusion, a prolonged and costly pursuit, and Mr. Hendriks did well to limit his activities. The illustrated "Clarendon and Burnet" formed by Mr. Sutherland, of Gower Street, and now in the Bodleian Library, occupied that gentleman for about forty years, and is known to have cost at least £12,000. It contains nearly nineteen thousand drawings and prints. Life is too short for such enterprises as this.

Among the books of a general character in Mr. Hendriks's library the following are most prominent:—*The Assurance Magazine*, vols. 1 to 33, and a number of odd volumes and parts, 1851-98, £45; the *Revelationes Sanctæ Brigittæ*, printed at Nuremberg by Koberger in 1521, folio, £12 15s. (mor., g.e.); Braun's *Civitates Orbis Terrarum*, vols. 1 to 5, Cologne, 1572-99, folio, £5 12s. 6d. (mor.); *Horæ Beatæ Mariæ Virginis, a lusaige de Nantes* (Almanack, 1515-30), with small painted capitals and four woodcuts inserted, Paris, Simon Vostre, 8vo, £13 5s. (old cf.); Lord Napier's *Description of the admirable Table of Logarithmes*, 1618, 8vo, £13 10s. (old cf.); and in addition to a considerable number of Tracts on Trade and Economics, which as usual realised good prices, Peele's *Pathwaye to Perfectness*, with the portrait mounted and repaired, 1569, folio, £6 5s. (old cf.). The library was catalogued by Messrs. Sotheby in 634 lots, and realised the substantial sum of £1,436. Messrs. Puttick & Simpson's sale of November 18th and 19th was of almost exactly the same dimensions, so far as bulk was concerned, but the total amount realised was much less (£838). The only books in this collection which it is necessary to mention are *The Progress of a Midshipman*, comprising title and 7 large coloured

etchings by George Cruikshank, 1821, 4to, £24 (cf.); the first edition of *The Brandenburg Liturgy*, 1533, and *Catechismus Oder Kinder Predig.*, 1533, the two bound together, folio, £11 10s. (orig. stamped leather; Lord Amherst's copy in modern morocco realised £22 10s. in March last); a series of 17 vols. of the *Works of Piranesi*, Paris and Roman impressions, 1761-83, folio, £38; and Shelley's *St. Irvyne*, 1st ed., 1811, 8vo, £30 (mor. ex.). These were good and important books of their kind, and the same may be said of a number of others sold by Messrs. Hodgson & Co. on November 24th and two following days. On that occasion the first edition of the first series of Scott's *Tales of my Landlord*, 4 vols., 1816, realised £110 (orig. bds. with labels); *Ars Moriendi*, 15 leaves, small 4to, 1514, £19 10s. (modern mor.); Cramer's *Papillons Exotiques*, 5 vols., 1779-91, 4to, £15 15s. (old cf.); Dante's *Divina Commedia*, with Landino's Commentary, Venice, 1497, folio, £17 (bds.); Goldsmith's *The Haunch of Venison*, 1st ed., 1776, and some other pieces in one volume, £18 (hf. bd.); Keats's *Endymion*, 1st ed., 1818, with both the one and the five line leaves of errata, £12 15s. (hf. cf.); the first 1,000 numbers of the *London Gazette* (the first 40 were published as *The Oxford Gazette*), in 50 vols., small folio, £21 10s. (hf. cf.); Marston's *Tragedies and Comedies*, the first issue of the first edition, 1633, 12mo, £13 (old cf.); and the *Speculum Humanæ Salvationis*, printed at Augsburg in 1467, folio, £98 10s. (russ., g.e.). An illuminated *Book of Hours*, which may have been written for Charles VIII. of France, sold for £180, and another of less interest, on 97 leaves of vellum, for £60. With regard to *Tales of my Landlord*, previously mentioned, it may conveniently be pointed out that it is only the original issue of the *first* series which realises a large sum like that named, and even then only when it is in the original boards as issued. The second and third series, 1818-19, in 8 vols., 8vo, bring no more than about 21s., and the fourth series, 4 vols., 1832, about the same, even when all are in the original boards and uncut.

A large and important collection of works illustrated by Thomas and John Bewick formed part of the library of the late Mr. J. M. Marshall, of Wallingford; but, as might have been expected, the prices realised were not high. The fact is that works illustrated by the Bewicks have been steadily declining in value for some years. We mention a few of the prices realised at this sale as a guide to the general position of affairs:—*Select Fables*, 1820, imperial paper, £5 (orig. bds. with the label); another copy on royal paper, nearly uncut, £1 1s.; *General History of Quadrupeds*, 1st ed., 1790, on royal paper, £4 18s. (mor. super extra); the same on ordinary paper, £4 (orig. bds., uncut); the fourth edition of the same on royal paper, 1800, 8s. (orig. bds.); the fifth edition of the same on imperial paper, 1807, 16s. (orig. bds.); *History of British Birds*, 1st ed., on imperial paper, 2 vols., 1797-1804, £4 17s. (cf., g.e.). Time was when a similar copy on small paper would have realised as much. Mr. Marshall's library was a good one, despite the fall in some of the prices, the 317 lots in the catalogue realising £941. Another collection, catalogued in practically the same number of lots, realised £674 on November 26th, and although it was not of the same importance, a number of interesting and well-known books changed hands. Sir J. B. Burges's *Birth and Triumph of Love*, 1796, 4to, with plates from the designs of the Princess Elizabeth, realised £5 5s. (mor., g.e.); and an unusually fine copy of *The Vicar of Wakefield*, with coloured plates by Rowlandson, 1817, roy. 8vo, no less than £38 10s. This copy was in the original boards as issued, and as clean as when it left Ackermann's warehouse nearly a hundred years ago. Among other good prices realised were the following:—Havell's *Noblemen's and Gentlemen's Seats*, 20 coloured aquatint plates only, 1815-23, folio, £17 (in 2 parts); *Portraits des Grands Hommes, Femmes Illustres et Sujets Mémorables de France*, containing 191 portraits and plates in colours, Paris, 1792, 4to, £30; a clean copy of Rowlandson's *Loyal Volunteers of London and Environs*, with 87 coloured plates, 1799, 4to, £24 10s., and a number of works recently issued by the Roxburghe Club to its members. As these very seldom occur for sale, we give a list of them for future guidance. They were, in order of date, *The Buke of John Maundeville*, 1889, £10 15s.; *Memoirs of Thomas, Earl of Ailesbury*, 2 vols., 1890, £5; *Le Pelerinage de la Vie Humaine*, 1893, *Le Pelerinage de l'Ame*, 1895, and *Le Pelerinage de Jesus Christ*, 1897, together 3 vols., 4to, all edited by Dr. Stürzinger and illustrated, some plates being in gold and colours, £33 10s.; *The Pilgrimage of the Life of Man*, 1905, £3 10s.; *Titus and Vespasian, or the Destruction of Jerusalem*, 1905, £3 12s.; and Randle Holme's *Academy of Armory*, vol. ii., 1905, £6 15s. All these Roxburghe books were bought by Mr. Quaritch.

The last sale of November was held at Sotheby's on the 29th and 30th, and from that time to the end of the working part of December a very large number of important and valuable books changed hands. On December 3rd Messrs. Hodgson sold what some of the newspapers have called a "freak" book—a Spanish edition of *Don Quixote* in 2 vols., small folio, printed throughout on cork in Gothic letter, with a woodcut portrait of the author, and some of the large initials illuminated by hand. As this work has only recently been published (*i.e.*, in 1909), it may be regarded as doubtful whether no more than six copies were printed, as is commonly believed. At any rate this one realised but £10, and from a monetary point of view, considering also the modernity of the work and the risk of further copies making their appearance at any moment, the price realised seems to have been high enough. To refer, however, to Messrs. Sotheby's sale of November 29th and following day, which comprised "the Library of a Baronet" and other properties, the first thing noticeable is a remarkable collection of books printed by or relating to Etienne Dolet, who was burnt as a heretic at Lyons in 1546. The late Chancellor Christie wrote his history, and also compiled a bibliography of his works. This collection, embracing lots 94 to 138 in the catalogue, was sold *en bloc*, and realised £153, though many other books sold proportionately for much larger amounts.

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Thus, the *Fabulæ* of Æsop, printed at Basle in 1501, folio, fetched £33 10s. (vell.); 25 vols., 8vo, of the exploits of *Amadis de Gaule*, printed at Paris and Lyons between 1557 and 1615, £29 (old French mor.); Baif's *Œuvres en Rime*, 1572-3, 8vo, £26 (mor. ex.); Blarrorivo's *Opus de Bello Nanceiano*, 1518, folio, £23 (mor. ex.); Champier's *Croniques des Hystoires des Royaulmes D'Austrasie*, printed at Lyons about 1510, folio, £56; and another edition printed at Paris in 1516, folio, £34 (mor., g.e.); *Les Œuvres d'Alain Chartier*, 1529, small 8vo, £30 10s. (old mor.); Gringore's *Les Folles Entreprises*, 1505, 8vo, the earliest of the two issues of this date, £70 (mor., g.e.); and the same author's *Heures de Nostre Dame*, in verse, 1525, 4to, £71 (mor. ex.). This list will give some idea of the kind of books forming the Baronet's library, and when it is said that some 370 lots realised about £3,000, its importance will be accepted without much question. To describe this sale properly, as it deserves, would occupy far more space than is available. Subscribers to AUCTION SALE PRICES will find it set out there.

On December 9th and 10th another very important collection of books was sold at Sotheby's, 479 lots realising on this occasion £3,549, an amount to which a number of illuminated manuscripts largely contributed. So far as the printed books were concerned it is necessary to mention in the first place, as they were by far the most important, several very interesting works classed as *Americana*. These comprised Edward Bland's *Discovery of New Brittaine*, a small 4to tract of 12 pages printed in 1651, containing the frontispiece of "Indian Wheat" and "An Indian Lay," and also the extremely rare folding map of "Virginia discovered to ye Hills," £200 (unbd.); Saeghman's *Verscheyde Oost-Indische Voyagien*, both the parts, with two engraved titles, portraits and maps, Amsterdam (1663-70), 4to, £21 (old cf.); *The Pennsylvania Packet or the General Advertiser*, from January 2nd to December 29th, 1781 (five numbers missing), folio, £7 10s. (hf. cf.); Beauchamp Plantagenet's *Description of the Province of New Albion*, 1648, 4to, £125 (unbd., stained); Castell's *Short Discoverie of the Coasts and Continent of America*, 1641, 4to, £21 10s. (unbd.); Bullock's *Virginia Impartially Examined*, 1649, 4to, £22 10s. (unbd.); Savage's *Account of the late Action of the New Englanders*, 1691, 4to, an extremely rare pamphlet of 8 leaves, £86 (unbd., soiled); Palmer's *Impartial Account of the State of New England*, 1690, 4to, and a number of others of comparatively little interest, including a large number of tracts bound together. Lots 98 to 166 inclusive comprised a collection of works by Dickens belonging to Mr. C. E. Stewart. This was sold *en bloc*, and realised £140, while Wordsworth's *Lyrical Ballads*, 1798, 8vo, made £27 (orig. bds.); Miss Burney's *Evelina*, 3 vols., 1778, 8vo, £20 10s. (hf. cf.); and Nichols's *History of Leicestershire*, vol. 3 only, 1800-4, folio, £38 10s. (hf. cf.). This third volume is the scarcest of the four which make up the complete work (1795-1815), as most of the copies were destroyed by fire.

Miscellaneous

THOUGH Messrs. Christie, Manson & Woods opened their rooms for the present season in the last week in November, it was not until December 10th that a really important collection of art objects appeared for sale, the collection consisting of old French furniture, the property of Mrs. Downing Fullerton, old English furniture, the property of Mr. H. W. L. Way, and some fine Chinese porcelain and art objects from other sources. Early in the sale a set of four old Chinese vases and covers and a beaker of the Ming dynasty, each of hexagonal shape, enamelled in green on a yellow and green trellis-pattern ground, from an anonymous source, realised £2,600. The following lot was an item of considerable interest, consisting of an oval-enamelled gold locket, English work, *temp.* James I. The locket, entirely covered with green translucent enamel, contained an original miniature, by Peter Oliver, dated 1621, and after some spirited bidding was knocked down for £861. Several fine pieces of furniture were sold, the *clou* of the sale being a Louis XVI. suite of nine pieces covered with Gobelins tapestry, which made £5,250. This suite had an added interest owing to the fact that it was presented by Marie Antoinette to Antony Morris Storer, Secretary of Legation at the French Court in 1783. Mention, too, must be made of a Louis XV. suite of nine pieces covered with Aubusson tapestry, at one time the property of the Marquis of Ailsa, for which £430 10s. was given.

Several fine pieces of Dresden porcelain appeared in a sale held at Christie's rooms on the 17th, while a Louis XVI. clock, by Lepine, in a superb ormolu case, went for £997 10s. Amongst the Dresden must be noted a group of lovers embracing with a harlequin at their feet on plinth encrusted with flowers, 6 inches high, which realised £420, and a pair of oval tureens, covers, and stands, finely painted with landscapes and Watteau figures, for which £399 was given.

A few good pieces of old silver were sold during the month, notably on the 8th, when the Hilton Price collection of early English spoons was dispersed. The high price of 820s. an ounce was given for a small Commonwealth goblet, just under 3 ounces in weight, and bearing the hall-mark for 1650, while 330s. an ounce was paid for a Charles II. porringer by George Gibson York, 1680, weighing 4 oz. 11 dwt. The spoons realised sums varying from £35 for a Commonwealth Apostle spoon to £3 for a seal-top spoon with provincial hall-mark. On the 1st a Commonwealth beaker, 4 oz. 13 dwt., made 510s. per ounce.

Messrs. Sotheby's rooms were occupied for three days during December with the sale of the collection of English coins formed by the late Mr. Thomas Wakley, editor of the *Lancet*, the 496 lots realising just short of £3,000.

At Messrs. Glendining's a group of five medals and decorations awarded to Colonel Nicolay made £66; a Field Officer's gold medal for the campaign in Java, 1811, went for £76; and a medal for Mecanee, 1843, realised £46. Mention, too, must be made of a George III. medal to Indian warriors—a medal of the highest rarity—for which £47 was given.

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Books.*—Bell's "Shakespeare."**—A1,423 (Wakefield).—Apparently you have only one volume, in which case the value is not more than 1s. or 2s.

Audubon's "Birds of America," 1832. — A1,409 (Manchester).—The value of each plate really depends upon how much of the work you possess. If you have the original folio edition with an incomplete number of plates, the value would be roughly 10s. per plate, but the perfect work of four volumes is of considerably more value in proportion.

Works of Sir Walter Scott.—A1,417 (Aalborg).—If your volumes of Scott are first editions, they are worth, judging from your description, about £7 or £8.

Bible, 1824. — A1,956 (Margate). — Unless the binding possesses any distinctive feature, your Bible is really of no commercial value.

"The Law of Nature," 1796, etc.—A1,661 (Bombay).—None of the books, of which you send copies of title-pages, are of any special value to a collector. As regards your old

ORIENTAL PLATE, ETC. SEE REPLY TO A1,738, PAGE 132

CURIOUS CARVING SEE REPLY TO A1,483, PAGE 131

china, it is certainly impossible to judge the value without seeing either the objects themselves or, at least, good photographs of them.

"Aesopics," 1668, and "The Sergeon's Mate," 1630.—A2,272 (Brighton).—These two works are worth about £1 1s. each, but the other volume you mention is of very little value.

"Expository Notes on the New Testament," 1809.—A1,620 (Thrapston).—Books of this class are almost unsaleable at the present day, and they possess little or no value.

Bibles, 1683 and 1781.—A1,510 (Ilford).—Your old Bibles are of no particular interest. The former is probably not worth more than £1, while the latter is only of very trifling value.

"The Family Expositor," 6 vols., 1761-2.—A1,518 (Bangalore).—Our remarks in reply to A1,620 (Thrapston) apply also in your case, and although your *Expositor* is evidently a more voluminous work, its desirableness is not increased thereby. It is practically of no value.

Bell's "Weekly Messenger."—A1,569 (St. John's Wood).—Your fragment of this old newspaper is of no value.

***Coins.*—Foreign.**—A1,526 (Copdock).—Your rubbing denotes a late silver coin of Augustus William, Duke of Brunswick, 1714-31. It is, however, of no value.

Bank of England Dollar, 1804.—A1,572 (Gloucester).—This coin is very common. Specimens can be obtained from London dealers at 5s. to 6s. each.

***Engravings.*—Bartolozzi Prints.**—A1,558 (Hanwell).—It is necessary to see your Bartolozzi subjects to value them definitely, but we give the following approximate prices of fine impressions for your guidance:—*Cupid in ecstasy*, £12 to £15; *Hope*, 30s.; *Fame, Genius of Harmony*, and *Children*, in brown, £25 to £30, in black slightly less; *Lord Heathfield* and *Lord Rodney*, in brown, £3. The remaining prints are of very small value.

"The Triumph of Virtue," in Colours, by Bartolozzi, after the Rev. W. Peters, R.A.—A1,515 (Sheerness).—Your print in its present state is not worth more than £1 to 30s.

Sporting Prints by R. G. Reeve, after H. Alken.—A1,559 (Southfields).—So far as we can judge from your very vague description, the prints are worth £3 to £4 each.

"Childhood's Companion" and "Boyhood's Reverie," by Samuel Cousins, after Constable.—A1,493 (Forest Gate).—Your prints are the last state respectively of the well-known engravings of *Miss Peel* and *Master Lambton*. They are worth about £2 each.

"The Chase" and "The Death," by Pollard.—A1,538 (St. Helens).—Your coloured sporting prints should fetch from £5 to £6 each. The drawing is of a class for which there is no demand now, and its value is small.

"The Angler's Repast" and "A Party Fishing," after G. Morland.—A1,888 (Shortlands).—You do not say whether your prints are in colours or plain mezzotint. Presuming them, however, to be genuine old impressions in the latter state, the value of the pair is roughly about £50. Of course allowances must be made for any blemishes, faintness of impression, cut margin, or other faults, and this is why inspection is such a necessary preliminary to valuation. A fine pair of these subjects, in colours, would probably realise £150. *The Youthful Lounger*, by Bartolozzi, is worth about £1.

"Griselda" and "Sanrha Panra," after C. R. Leslie.—A1,891 (Leverson Street).—Your two engravings are of very small value.

"General Eliott, Baron Heathfield of Gibraltar," by Earlom, after Sir J. Reynolds, and "Sir Hugh Palisser," by J. R. Smith.—A1,874 (Naples).—These two portrait-engravings are worth about 30s. apiece, if not coloured. The *Maternal Love*, in brown, is worth £3 or £4. If printed in colours, however, it is worth considerably more.

"A Cottage Girl," by E. Bell, after R. Westall, R.A.—A1,605 (Montrose).—If your print is in fine condition, it is worth about 30s.

CURIOUS CARVING SEE REPLY TO A1,483, PAGE 131

***Furniture.*— Sheraton Knife-Boxes.**—A1,583 (Lambourn).—The pair of knife-boxes according to design enclosed should fetch about six guineas.

Seventeenth Century Oak Settee.—A1,564 (Brierley Hill).—Your oak settee is contemporary in design with the inscription, but it is impossible to say if it is really old from your sketch. If genuine and in good condition, it is worth from 15 to 20 guineas.

Jacobean Chairs.—A1,563 (Bristol).—It is very difficult to give an opinion without a photograph or sketch, but old high-backed chairs of the Jacobean period, with simple carving, are worth approximately 8 guineas each. On removing the leather upholstery you would probably find the cane seats and backs intact, but should this not be so, the chairs should be restored in antique style, that is, the cane work should be stained to give an old appearance.

Furniture Polish.—A1,572 (Nottingham).—Old oak furniture is usually kept in order by an application of linseed oil and beeswax, a preparation sold by most furniture dealers. There are numerous good polishes for mahogany, notably "Adams." Destroying the glazed and highly polished appearance of furniture acquired by the constant use of modern polish is a more difficult matter, and important pieces should not be treated by an amateur. The surface requires exceptionally careful and skilled treatment, and the safest plan is to send such a piece to a proper furniture restorer, having first satisfied yourself that he is used to dealing with antiques.

Italian Chair.—A1,514 (Johannesburg).—We have seen several chairs similar to yours sold in London at about 5 gns. each. They are usually described as Italian, of walnut-wood. There is apparently nothing in the photograph you send us to suggest that your chair is specially noteworthy, or why the enormous sum you mention should have been offered. (See illustration on page 132.) The value of the *Cries of London* depends upon the state, if they are old prints, and it is impossible to mention any definite sum without seeing them. At the present time, however, facsimile reproductions of the old colour-prints are offered for sale in large quantities at an average price of 2s. 6d. each.

SIXTEENTH CENTURY PICTURE OF "THE DEATH OF ST. JOSEPH" SEE REPLY TO A1,603, PAGE 132

Hepplewhite Chairs.—A1,511 (Huddersfield).—The chairs, of which you send photograph, are a typical Hepplewhite pattern. They are worth about 5 or 6 guineas each.

Rosewood Settee.—A1,547 (Enfield).—The rosewood settee dates probably from the early part of the 19th century. At the present time furniture of this period is not in demand, and the piece would not realise more than a few pounds. (See illustration on page 132.)

Old Carvings.—A1,483 (Derby).—It is impossible to value objects of this description from photographs. So much depends upon their age. They are certainly unique in character, and, we should say, more curious than valuable. (See illustrations on page 130.)

***Objets d'Art.*— Picture on Glass.**—A1,565 (Sanderstead).—Judging by your description, the picture is worth about 35s. to 40s.

CANTON CARD TRAY SEE REPLY TO A1,618, PAGE 132

Roman Amphora.—A1,494 (Salisbury).—Your sketch represents a Roman amphora similar to others found in this country. They are not usually saleable at more than 30s. to £2. Your book and engravings appear to be of little value.

Sèvres Plates.—A1,484 (Sloane Square).—The fact of your plates being marked with interlaced L's affords no clue to their value. They are probably quite modern, but, of course, it is necessary to

see them to say definitely.

Sèvres Plaque with Portraits.—A1,506 (Wivelscombe).—Your plaque is evidently modern, and of no value to a collector. As furniture it should realise £4 or £5. The description of your patch box suggests a modern French piece that would sell for about 25s. The Sheffield snuffer and tray are worth about £1.

Henry VIII. Cabinet.—A1,499 (Windsor).—Advertise your cabinet in THE CONNOISSEUR REGISTER. We could advise probable value from photographs.

OLD ENGLISH ROSEWOOD SETTEE

SEE REPLY TO A1,547, PAGE 131

Canton Card-Tray.—A1,618 (Higham Ferrers).—The porcelain card-tray of which you send photograph is evidently of Canton origin. The quality is apparently poor, and we should consider it to be quite a late (*i.e.*, 19th century) piece. As such it has no collector's interest, and the metal rim of European manufacture is not an improving feature. Probably about 10s. or 12s. would be the value as furniture.

***Pictures.*—Sixteenth Century Altar-piece, "The Death of St. Joseph."**—A1,603 (New York).—It is difficult even to correctly determine the "School" of a picture from a photograph, but from the imperfect means at our disposal, we should consider the painting of *The Death of St. Joseph*, which you believe to have been an old altar-piece, to be the production of an artist of the 16th century, and probably Spanish in origin. The work, however, is not exactly Spanish in type, but is a combination of the influence both of the cold, hard manner prevailing in that century in Flanders, and of the more inspired and more generously human spirit of Southern climes. It is possible that the unknown artist learned his craft in the realistic schools of the North, and improved—or sought to improve—his manner by further studies among the masters of Italy. The picture manifests, too, many signs of Iberian influence, chiefly in the outward expression and accumulated detail of its conception and arrangement. There is no doubt that the painting has passed through a certain amount of restoration, but on the whole it would appear to be in generally good condition.

***Pottery and Porcelain.*—"Parson and Clerk" Group.**—A1,544 (Cardiff).—See answer to A1,477 (Saffron Walden).—We cannot advise you what reserve to place on the group without seeing it. It depends upon whether it is an original. THE CONNOISSEUR REGISTER is a good medium for private sales.

ITALIAN CHAIR

SEE REPLY TO A1,514, PAGE 131

Oriental Plate, etc.—A1,545 (Barbadoes).—Your coloured sketch may represent a plate of Chinese porcelain, or an English pottery plate with an Oriental design. It is not likely to be of much value, and it would be best to offer the two plates together if you can get in touch with a likely purchaser. Your black ware teapot and milk jug are not worth more than a few shillings apiece. As regards the two little vases, it is difficult to form an opinion from your sketch; but they appear to be modern, of no collectors' interest.

Toby Jug.—A1,533 (Bexhill-on-Sea).—An old Toby jug dated 1707 would be interesting and valuable to a collector; but we should prefer to see it before giving an opinion, as objects of this kind are much copied at the present day. Advertise your bookcase in THE CONNOISSEUR REGISTER, or send it to a local sale.

Staffordshire Group of Vicar and Moses.—A1,477 (Saffron Walden).—Original examples of this quaint old Staffordshire group are valuable, but they must be distinguished from other specimens issued at different periods subsequently. These vary considerably in value, generally commanding from about £2 upwards. The group of a sailor on a chest of dollars is worth from 30s. upwards.

Stone-Ware Plates.—A1,606 (West Southbourne).—Little value attaches to plates of this description, which were made in large quantities by several of the Staffordshire potters.

Old English Jug.—A1,608 (Portsea).—Your old jug is worth about £2 10s.

Oriental Plate, etc.—A1,738 (Hull).—It is difficult to arrive at an opinion from your photograph. The plate with a piece broken from the rim is Oriental, but in this condition unsaleable. The octagonal plate is also Oriental, but it is not fine, and it is not likely to exceed 10s. or 12s. in value. The jug and two bottles are probably of Flemish origin, and worth about £1. The portion of a tea-service is English, but not of special interest. Value about 30s.

Earthenware Plates.—A1,507 (Burford).—Your description is not clear enough to enable us to judge what these plates are, and to what extent they may be valuable.

New Dinner Set.—A1,579 (Dorchester).—This is not the class of ware in demand by collectors; and it is impossible to mention any value as you do not give the number of pieces. The same remark applies to the other items you describe.

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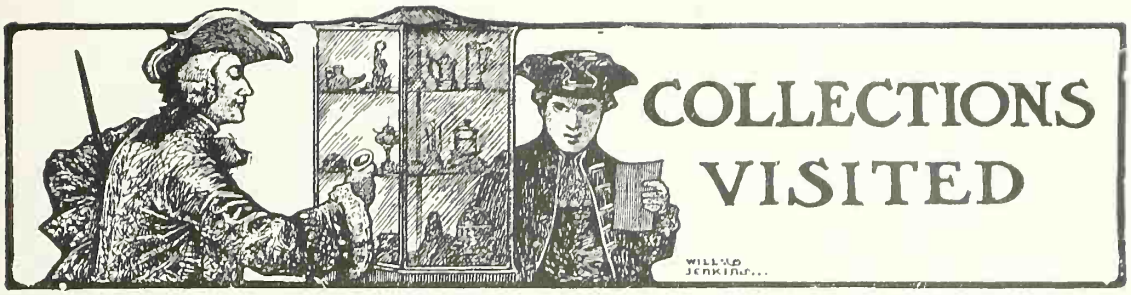
MRS. JORDAN IN THE CHARACTER OF "HYPOLITA"
BY JOHN JONES AFTER JOHN HOPPNER



Mr. Lewis Harcourt's Collection of Waxes

By Percy Bate, F.S.A. (Scot.)

THERE are few things more frail, more liable at any moment to absolute destruction from a variety of causes, than works of art executed in wax; and it is marvellous that (in spite of all the risks to which they must inevitably have been exposed) so many should have survived the passage of the vandal years. Many portraits and other pieces of delicate modelling may still be found which were executed during the eighteenth century. Of the century before there are naturally not so many relics extant, though they can still be found; but when it is realised that even from the *cinque cento* some wax medallions have been preserved through the perils of four hundred years, one can only marvel at the good fortune of this generation, and rejoice that in byegone times there have existed a few fine spirits who have set themselves the task of cherishing and conserving for the delight of art lovers of the future those dainty and exquisite masterpieces executed by such consummate craftsmen as Antonio Abondio and Leone Leoni,

LE GRAND CONDÉ BY ANTOINE BENOIST

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KING JAMES I. BY ALESSANDRO ABONDIO

the Italians, Guillaume Dupré and Antoine Benoist, the Frenchmen, and Isaac Gosset, Eley George Mountstephen, and Joachim Smith among our own countrymen.

But in spite of every care and every endeavour to preserve them, the number of wax portraits and other plaques that survive must be insignificant in comparison with those that have at various times been produced; for the craft of modelling in wax has been a favourite one with artists from the earliest days, either as a means to an end—as in the case of medallists and cameo cutters—or as an end in itself; and many an accomplished craftsman has employed it. Indeed, for whatever reason practised, it is a most delightful mode of artistic expression. No material is so immediately responsive as wax to the worker's slightest touch; none is so fluent and so plastic under his hands. The most subtle and exquisite delicacy can be achieved in wax; in it can be seized the most evanescent impression, the most fleeting of momentary imaginings; while, on the other hand, the vigour of the most fiery mind and mood can express and embody itself as nobly and impressively in wax as in the hardest bronze, can indeed utter its message with far more spontaneity and magical artistry than in laboriously carven marble or suavely wrought ivory.

Of a truth, in wax—so long as it survives—the artist's every touch is immortalised as it is in no other material; and no translator, no less gifted craftsman, intervenes between him and the ultimate embodiment of his conception. Working in this kindly and gracious medium, the modeller may improvise, may capture "the first fine careless rapture" of his inspiration as readily as he may (if he will) elaborate the most involved and intricate composition, and, whether his ideal be one of passionate simplicity or of exquisite complexity, there is no method at once so sympathetic and so full of the highest potentialities.

Oct 26. Pp 137

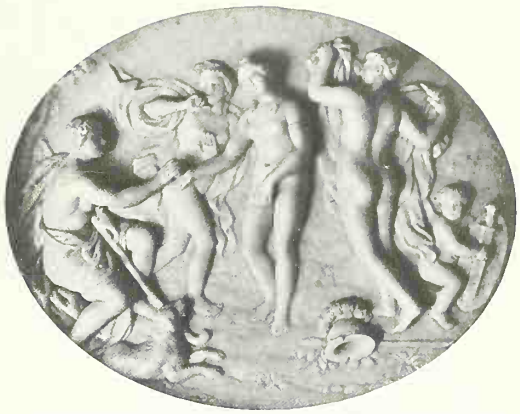
Mr. Lewis Harcourt's Collection of Waxes

PORTRAIT OF A LADY
BY AN UNKNOWN ITALIAN MODELLER

If wax, with all its transcendent qualities as a medium for artistic achievement, could but be hardened to the consistency of bronze, or even to that of porcelain, and if but one-half of the portraits executed in this charming method during the last four hundred years had endured to our time, how much richer the world would be in the possession of hundreds of precious objects instead of a few far-scattered specimens. As it is, exposed to so many perils—the danger of even a moderate warmth from fire or sunshine, the risk of careless handling, the possibility of the slightest blow or jar, to name no others—comparatively few of these dainty relics of the past have come down to us, while fewer still have reached the twentieth century intact and perfect; even the natural shrinkage of the material in the course of centuries being in some cases sufficient to mar the completeness of specimens which have otherwise escaped damage.

It is probably owing to the fact that such a small number of these waxes (to use a conveniently brief and colloquial term) have survived, that so few collectors have turned their attention to them; while as yet no authoritative publication has been compiled concerning what is undoubtedly a very fascinating corner of the vast field of art. Few records exist of the men and women of talent who devoted themselves to this graceful craft. In many cases even their names are forgotten; and though their fragile work, unsigned and unidentified, still remains, and the connoisseur may recognise the technique of such a one, may distinguish the characteristic handling of this other, there is a touch of pathos in the thought that of the vanished craftsman himself or of his personality we know nothing. We are aware that he existed, because we happen to possess a few frail fragments of wax subtly touched by his forgotten genius into things of beauty, and that is all.

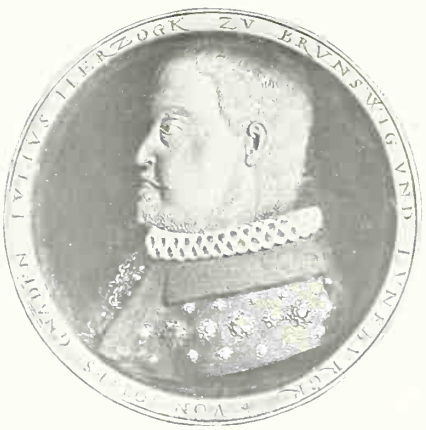
JEAN ADAM BY JAMES TASSIE



THE JUDGMENT OF PARIS BY JOHN FLAXMAN

JOSEPH MAURUS
BY AN UNKNOWN ITALIAN MODELLER

To those collectors, therefore, who have busied themselves in gathering together such relics as remain of a very delicate and distinguished craft, all lovers of the fine arts



JULIUS, DUKE OF BRUNSWICK AND LUNEBERG MODELLER UNKNOWN

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owe a debt of gratitude. With regard to waxes as a whole, we are (as has been implied) working in the dark: and it is only by the comparative study of existing examples, combined with careful research, that we can hope to learn more of the work of bygone modellers. It is in this connection that such a series as that possessed by Mr. Lewis Harcourt is so valuable. Extensive and varied, the student who is privileged to examine the collection adorning the walls of 14, Berkeley Square is able to take a wide view of the craft, and to follow its many ramifications: for Mr. Harcourt has not confined his attention to one phase of the art, he appreciates it in every aspect, and to him one school of modellers is not less interesting than another. Italian, German, French, and English—all are represented in his collection; and the comparisons thus made possible between the work of one epoch and another, between the craftsmanship of one country and its neighbour, are of great value. The publication of a brief summary of the principal features of such an important series cannot fail, therefore, to be useful to all students of the subject: and it is with the view of placing certain facts on record, and possibly eliciting further information, that this article has been compiled.

THE EMPRESS JOSEPHINE BY S. PERCY

Mr. Harcourt's collection naturally falls into three separate groups—the statuettes, the portraits in various styles, and the plaques of ideal and fancy subjects. Of the last named space will not permit much to be written at present, but *en passant* attention may be directed to two specimens which are attributed to Flaxman (a lovely oval, *Judgment of Paris*, full of the classic purity which marks all the work of that great modeller, and a head of *Cleopatra Dying*), to a panel in low relief, *The Procession of the Dunmow Flitch*, after the design of Thomas Stothard, R.A., and to a circular plaque commemorating the visit of King George IV. to Ireland, probably a design for a medal. Associated with these an exquisite piece of work by Voyez in the lid of a snuff-box calls for notice, and (in quite another style) a very interesting coloured relief of French work, *circa* 1533, depicting Henri II. and Catherine de Medicis in a state coach, with a background of old Paris.

In the first group it is only needful to describe two works, but they are so fine as to be noteworthy even in such a collection as Mr. Harcourt's. These are two beautiful statuettes in tinted wax, figures of Sir Peter and Lady Teazle. The lady, daintily coiffured and poudrée, is habited in a green flowered dress with a pink train, much lace being in evidence; and her husband, quizzical of aspect, stands bowing with extended snuff-box, the salmon colour of his skirted coat contrasting with his blue breeches and his embroidered waistcoat of palest green. Each is in its way a unique achievement, charmingly modelled, and redolent of that sparkling artifice which is apparent in so much of the art of the eighteenth century—and both, alas! are anonymous.

Turning now to what is probably the most interesting portion of Mr. Harcourt's collection, the long series of portraits, it may be well, before treating of the English work, to devote some attention to the superb examples by foreign craftsmen. And first among these must be noted an excellent portrait of a lady, modelled in natural colours and adorned with pearls, which is enclosed within a contemporary gilt metal case decorated with Renaissance ornament, the

whole being Italian work of the end of the sixteenth century. Even more striking is the miniature presentment of the grim features of Julius, Duke of Brunswick and Luneburg, anonymous (as is the preceding one) as to authorship, but full of character, and instinct with that realism which is one of the notes of the art of the northern races at this period. But most remarkable of all is the portrait of Joseph Maurus at the age of twenty—a beautiful coloured wax fitly enshrined in a gilt repoussé case of exquisite quality, with panels of figures front and back, inside the lid being engraved an Italian poem of eighteen lines, while the whole is protected by a contemporary *cuir-bouilli* cover with richly foliated ornament.

QUEEN MARIE ANTOINETTE BY S. PERCY

Almost a century later in date are two magnificent examples of the art of Antoine Benoist, the most renowned modeller of his time. Of these two profiles, representing Le Grand Monarque in all his glory of armour and perruque, and his not less splendid subject Le Grand Condé, it is difficult to speak too highly. It is true that distinction rather than character has been the aim of the artist, and that he has not indued the faces of his sitters with overmuch individuality; but so graceful in conception are these reliefs, so decorative in design, and so satisfying in technique, that they rank as veritable masterpieces. Between the two there is little to choose; but possibly the likeness of Le Grand Condé is the finer. In this the fair wig, full and rich in modelling, is deftly relieved by a green laurel wreath, a charming note of colour, and sharply contrasting with this and the delicate flesh-tints is the brown breastplate (the shoulder-pieces fringed with red leather) which affords a perfect foil for the daintily wrought cravat of lace, the fur-lined cloak of gold tissue, and the chain and jewel of the Order of the Golden Fleece. The portrait of the king is very similar in design and handling; and while both are broadly treated in parts, other portions (such as the reliefs on the armour) are rendered with a gem-like delicacy. In each the colour scheme, though rich and varied, is thoroughly harmonious, while the modelling, masterly even in its most florid passages, leaves nothing to be desired.

On a higher plane even than the two profiles by Benoist is the wonderfully preserved full-face portrait of King James I. of England, attributed to Alessandro Abondio the Younger, the junior member of a famous family of wax modellers and medallists, who flourished between A.D. 1550 and A.D. 1650. This Alessandro the Younger is said to have worked at the courts of Rudolf II. at Prague and Frederick V. of Bohemia, the latter, of course, being the son-in-law of James I. Simply conceived and designed with something approaching to austerity, this unique portrait—this *tour-de-force* of realisation—is yet far from being a piece of mere formalism; for though the "lively countenance" (in which the interest of the work is naturally focussed) is modelled with trenchant precision, and the hair and beard are rendered in searching fashion, the sober brown doublet and the green ribbon bearing the medal are unobtrusively handled, freely and deftly touched, while the ruff is carried just far enough to indicate the quality of the lace. Whoever the modeller of this bust was, he was a most accomplished artist, and he would indeed be a supreme master who could surpass the incisive characterisation of such a *chef d'œuvre*, such a veritable human document, or who could improve on the frankness and perfected skill of its technique.

LADY TEAZLE MODELLER UNKNOWN

From the presentment of a sovereign of Great Britain by an artist who may even have worked in this country it is not "a far cry" to the work of our native craftsmen, though, in reviewing Mr. Harcourt's collection, as soon as one takes this step one is face to face with the apparently impenetrable cloud of anonymity to which allusion has already been made. The beautiful portrait of a lady in colours, here reproduced, is quite a work of art, to which the illustration does but scanty justice. It is at once refined and dignified in the treatment of the pink dress, the powdered hair, lace cap and feather: and though the companion portrait of a gentleman is not quite on the same level of accomplishment, there is nothing unusual in that—it is not difficult to call to mind more painters than one whose presentments of women are far more acceptable than their renderings of men. But in this instance it is annoying to realise that both stand unnamed and unsigned, and that in neither is there any indication whatever of the identity of the artist—no inskilful workman—who is responsible for this quite beautiful achievement.

But though in this case, as in others, one cannot as yet trace the authorship, there are many examples in Mr. Harcourt's series fully signed and named. By James Tassie, for instance, the great Scottish modeller (who was one of the most prolific and most skilled craftsmen of the eighteenth century), there are several portraits in which his qualities of fortitude and subtlety are admirably exemplified. Such profiles as those of John Adair, Benjamin Bell, the surgeon, Horne Tooke, the divine and philologist, George Jollis, and Sir Hector Munro were prepared for the purpose of being cast by Tassie's famous enamel paste; and as the exigencies of this method did not admit of any undercutting, the artist was compelled to dispense with one of his most useful devices for securing emphasis of outline and depth of relieving shadow. And yet in spite of this severe handicap, how masculine, unfaltering, and forceful is all Tassie's work.

Later in date than Tassie come T. Hagbolt, by whom is a very crisply treated portrait of an unknown gentleman in colours: Peter Rouw, and his son of the same name, by one of whom is the simple yet boldly handled profile of William Pitt in pink wax, here illustrated, as well as a not less satisfactory presentment of Benjamin Howard; and G. G. Adams, whose delicate portrait of a lady in white wax is also reproduced; while comparatively late in the nineteenth century—almost the last of the long succession of our native wax modellers—comes R. C. Lucas. By this last artist, who appears to have worked on a somewhat larger scale than most of his predecessors (and who also dispensed with the background of glass or slate usual at an earlier date), Mr. Harcourt has a long series of mid-Victorian celebrities, modelled with unaffected simplicity and considerable feeling for beauty, though perhaps lacking in the absolute mastery of the method characteristic of an earlier generation: and among these may be noted the portraits of Lady Palmerston, Mrs. Norton, Lord Panmure, the eleventh Duke of Hamilton, Lord Anglesey, A. H. Layard, Lord Lyndhurst, the second Marquis of Anglesey, and the Earl of Derby, together with a bust in the round of O'Connell, the "Liberator."

There is one very distinguished modeller, S. Percy, mention of whose achievement has been left to the last, as he is in some ways the most talented artist

PORTRAIT OF A LADY BY G. G. ADAMS

WILLIAM PITT BY PETER ROUW

in wax whom England has produced. He was a most prolific worker, and a versatile—though unequal —craftsman. At the famous dispersal of the Alton Towers treasures, in 1857, more than a hundred examples of his skill were disposed of; and from time to time specimens of his work in many styles come under the notice of the student of the subject. Like other masters in every phase of art, Percy does not always do himself justice, and there are authentic portraits by him in existence, signed and dated, which are utterly uninspired and perfunctory performances; but when he is at his best, his work is uncommonly fine.

Two of the best waxes in Mr. Harcourt's collection are the companion busts in colours, by Percy, of William Pitt and Charles James Fox, both full face and in very high relief, which were formerly in the possession of Dr. Lumsden Propert; but even more remarkable in some ways than these admittedly powerful works is the coloured profile of an old gentleman, a somewhat unsuccessful reproduction of which is included among the illustrations to this article. The face, full of a quaint individuality, is cleverly and vivaciously treated, the wig is boldly modelled, while the blue coat with its high collar and

PORTRAIT OF A LADY MODELLER UNKNOWN

PORTRAIT OF AN OLD GENTLEMAN BY S. PERCY

the ruffles down the chest are handled with delicacy and directness. It is quite a little gem, this portrait of the old gentleman who sat to Percy, and who found in him such a sincere and sympathetic interpreter of a whimsical personality.

Of the wax pictures by this artist, pictures comprising many figures in full relief, modelled with the utmost skill and delicacy, Mr. Harcourt has no examples as yet; but of the portraits in full relief in white wax he possesses a large number. Among these may be observed the Emperor Napoleon and the Empress Josephine, King Louis XVIII., and Queen Marie Antoinette, the Archduke Charles of Austria, Count Platoff, Joseph and Lucien Bonaparte, and Marat; and though a large number of these (and the other similar historical series known to have been modelled by him) could not have been taken from life, they are one and all vital and energetic presentments of real men and women. The fact is that Percy had a genuine grip of character and a true sense of beauty. He was a thorough master of his method: he knew its resources and employed them all, and in whatever branch of it he chose to employ himself he was—despite his occasional failures—worthy to rank with the most accomplished. It was but in a byway of art that he employed his energies, but in that he was undoubtedly great; and it is time that he, like many another modeller in wax, should be rescued from the unmerited oblivion which has overtaken his name and his work.

MRS. NORTON. BY R. C. LUCAS

Pictures

The Portraits of Mrs. Jordan

By W. J. Lawrence

One has but to know all to pardon all in the painful life-story of Hoppner's Comic Muse. The world at large, however, knows not all, for Boaden, Mrs. Jordan's biographer, dealt in evasions and obscured the truth. To begin with, he might have pleaded on her behalf that the code of ethics pursued by the players of the eighteenth century was a code of frank non-morality. But his hand was probably stayed by the reflection that a few actresses of the period, either from coldness of temperament or strength of character, rose superior to their environment. It is not without reason, however, that one refers to this laxity of moral fibre on the part of the old players, for to it was due Mrs. Jordan's very existence. Although the exact circumstances of her origin have only just come to light, it is none the less true that she was the offspring of a free alliance between parents of good family — Captain Bland, of Killarney, and Grace Phillips, the actress. Apart altogether from the initial stigma, it must be conceded that the moral atmosphere of a *ménage* of this order is not calculated to steel a young girl to withstand the inevitable assaults of the world, the flesh, and the devil. To complete the case for the defence, it is only necessary to add that Mrs. Jordan had the crowning misfortune in her nonage to finish her histrionic novitiate in Dublin

MRS. JORDAN AS PEGGY IN "THE COUNTRY GIRL"
STIPPLE ENGRAVING BY OGBORNE, AFTER GEORGE ROMNEY

MRS. JORDAN AS NELL IN "THE DEVIL TO PAY"
ENGRAVED BY J. ROGERS FROM A DRAWING BY STEEDEN

under Richard Daly, the most scoundrelly manager of his century—that reprobate who taught her faltering feet to tread the primrose path of dalliance. Few natures starting life under such a burden but would have been irretrievably submerged. Revenge against the world might have been taken in kind, the destroyed becoming the destroyer. But she was no wanton, this bright, sunny woman: and if she followed the ethical creed of her fellows, she was loyal to the partner of the hour, and honest within her limitations. It is saddening, however, to think that this delightful creature, with her abounding animal spirits and lachrymatory laugh, only came into momentary possession of her soul while living the objective, phantasmal life of the stage. Formed to be happy and to diffuse happiness, she had but transitory gleams of sunshine, and her story is all compact of Sisyphean labour, heavy anxiety, and gilded shame.

Dora Jordan had only just reached her majority when her winning personality was first seen in London, at Drury Lane, on October 18th, 1785, as Peggy in *The Country Girl*. She was of middle height, with a plump, well-moulded figure—that sort of plumpness which invariably develops into corpulency with the passing of the years. Graceful as a young fawn, her symmetrical contours showed to great advantage in Peggy's male attire. She was not what would be called nowadays a pretty woman; mere prettiness had no chance on the ill-lit stage of the eighteenth century. But her not unpleasing features were replete with an expressive animation. One recalls how Mrs. Tickell wrote of Mrs. Jordan, shortly after her London *début*, to her sister, as "a little actress—for little she is, and yet not insignificant in her figure, which, though short, has a certain roundness and *embonpoint* which is very graceful."

Mrs. Jordan, having laughed her way with ease and alacrity into the hearts of the great public, was soon to find herself crowned at the Academy by Hoppner in that jejune composition representing her as *The Comic Muse, supported by Euphrosyne, who represses the advance of a Satyr*. Exhibited in 1786, this was scraped in mezzotint by Park, and published in August of the following year. Possibly for the reason that the picture was formerly at Hampton Court, and now reposes at Buckingham Palace, it has been said that it was painted for the Duke of Clarence: but this seems unlikely, seeing that His Royal Highness's connection with the actress did not begin until four years later. The pose of the Comic Muse is affected and ungraceful, and the figure, judged by the height

MRS. JORDAN AS FIDELIA IN "THE PLAIN DEALER"
BY ALDINET, AFTER ROBERTS

of the original, preposterously tall. In a word, the composition has little merit beyond the excellence of its facial faithfulness. It was a sheer error in tactics for Hoppner, at this stage of his career, to strive to buttress up that tottering convention of the sham antique which Reynolds had succeeded in imposing upon a none too fastidious public. Mrs. Jordan, with all her gifts, had the worst possible personality for exploitation in the grandiose, high-falutin style. She was lacking in distinction, and had none of the high-bred air which was so marked a characteristic of Elizabeth Farren. The general feeling on this score was adequately given expression to in a graphic little print of Mrs. Jordan, entitled *The Comic Muse, by Goles*. It is not without reason that one dwells on these details, it having been recently stated that all the subsequent severity meted out to Hoppner's work was simply owing to a misconception arising from its begrimed state, and that, now it has been cleaned by the King's order, it may be expected to resume its original reputation. This might be deemed a fair surmise if the rude reversal of opinion had been based on prejudice; but it would rather appear that the maturer estimate was due to the inevitable revolt from pseudo-classicism, and that the salt, having once lost its savour, cannot be re-salted. It remains to be noted that Hoppner was to some extent instrumental in prolonging the existence of this spurious convention, his work having afforded a precedent for R. K. Porter, whose picture of *Mrs. Jordan as Comedy* (painted *circa* 1800) was engraved by Gadby without having been exhibited.

MRS. JORDAN BY GEORGE ROMNEY
SOLD AT THE QUILTER SALE, JULY, 1909

Profiting by his error, Hoppner returned to the assault, and regained lost ground by his portrait of *Mrs. Jordan in the character of Hypolita in "She Would and She Would Not,"* a work of superior art and immeasurably superior taste. The date of its execution is roughly indicated by the fact that Jones's fine correlative mezzotint was published on March 1st, 1791. This picture, in all probability the painter's masterpiece, was shown at Whitechapel in the spring exhibition of 1906, by Sir Edward Stern. One takes it that a frank theatrical portrait should smack somewhat of the footlights, in the same measure that the faithful likeness of a player should bear subtle indications of his calling. What Goya achieved in the one case in his *Portrait of Tirana*, Hoppner achieved in the other. In the Hypolita picture one remarks that the cheeks are over-ruddy, as if rouged to excess so as to be in keeping with the dim, irreligious light of Drury Lane. Little forethought has been shown by certain critics, who, in speaking of this spirited portrait, have characterised it as un-Hoppneresque, for the reason that it bears no indication of the languor so typical of his women. Curious that it should never have dawned upon them that the Hypolita is not, strictly speaking, a female portrait. It is the study of an actress in character, disguised in male attire, and striving to maintain a masculine port.

Much less known than his two earlier works is Hoppner's *Mrs. Jordan as Rosalind*, a fact that gives some colour to the tradition that Jones's mezzotint was largely suppressed. The point cannot be exactly determined, but the painting is thought to have been exhibited at the Academy in 1796. It shows the actress in the stereotyped, painfully theatrical Rosalind garb of the period, with rosettes on the dainty shoes, and an unmistakably feminine hat—an exile, as it were, from Watteau's Arcadia. This portrait was sold at Christie's in 1894 for 1,100 guineas. Hoppner also painted Mrs. Jordan as Matilda in Burgoyne's opera of *Richard Cœur de Lion*, a work of which little is known now beyond the fact that it was engraved in line by H. Cook in 1832.

Synchronising with Hoppner's *Comic Muse* came Gainsborough's *Portrait of Mrs. Jordan*, almost his swan-song, a striking half-length showing the actress

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in a white dress, with powdered hair, rosy complexion, and translucent blue eyes. This was last exhibited at South Kensington in 1868, where it was No. 108. Subsequently it passed into the late Lord Northbrook's collection, and was reproduced in Lord Ronald Gower's *Historical Galleries of England*.

One characteristic of Mrs. Jordan, carefully noted by Gainsborough—the pouting upper lip—recurs in Morland's unsigned and undated portrait of the actress, now in the possession of Mrs. F. Abbiss Phillips. This bears indication of being a very late Morland, and

"THE COMIC MUSE, BY GOLES"
SKETCH OF MRS. JORDAN, *circa* 1787

may be safely assigned to the period of 1800 or thereabouts. It has been reproduced by Dr. Williamson in his work on the painter.

It is curiously in keeping with the mythopœic atmosphere of the stage that the best-known portrait of a famous player is seldom the most characteristic. Posterity, when it desired to recall the features of Mrs. Jordan, reverted to Romney, that delightful mannerist who turned all things feminine to favour and to prettiness, and never deigned to descend from the peaks to the humble level of his sitter. If Romney was not obsessed with Blake-like

CARICATURE OF MRS. JORDAN AND THE DUKE OF CLARENCE — GEORGE IV. OCCUPIES A STAGE BOX

visions, he was at least haunted by the disturbing beauty of Emma Hart, and found difficulty in keeping her face from peeping out of his every canvas. His portrait of Mrs. Jordan as Peggy in *The Country Girl* is said to have been commissioned by the Duke of Clarence, but here, again, we are confronted by the objection that the original was painted three years before the actress's association with the coming king. Mrs. Jordan's twelve sittings for the picture were given between November, 1786, and January 16th, 1787. Romney's own account of the origin of the pose has been preserved for us by Sir Henry Russell, in his manuscript notes. "For some time," we learn, "they could hit upon no attitude that pleased them both; whatever the one proposed, the other rejected; at last, Mrs. Jordan, pretending to be tired and to be going away, sprang out of her chair, and putting herself into an attitude, and using an expression belonging to her popular part in *The Romp* (Priscilla Tomboy), she said, 'Well, I'm a-going.' Romney instantly exclaimed, 'That will do!' and in that attitude, and uttering that expression, he painted her."

MRS. JORDAN AS SIR HARRY WILDAIR AFTER W. A. CHALMERS

According to this statement, Romney's portrait of the actress in the white dress and blue sash really represents her as Priscilla Tomboy, and it was as *The Romp* that Ogborne's stipple engraving was first inscribed, when issued on June 26th, 1788. Afterwards, for some reason not apparent, the print was reissued as *The Country Girl*, an inscription by which the portrait is now generally known.

Romney painted the picture in triplicate, and the subsequent ownerships of all three canvases have been partially, almost fully, traced. For one of them, said to have been the original, the Duke of Clarence paid 70 guineas, on November 26th, 1791, or a few weeks before its delivery. Apparently, this was the portrait given by him in 1830, after he had become William IV., to his natural daughter, Lady Amelia Fitzclarence, on her marriage with Viscount Falkland, and still preserved in the Falkland collection. It might possibly have been the canvas concerning which Mr. J. H. Siddons relates the following pleasing anecdote in some reminiscences contributed to *Temple Bar* for August, 1879, on the authority of Lord Frederick Fitzclarence, Mrs. Jordan's son. "He told me at that time that Queen Adelaide had performed a very graceful act after her marriage with the Duke. There was a portrait of Mrs. Jordan in one of the apartments at Bushey. The Duke had directed its removal, as he did not care that the Duchess should be constantly reminded of his connection with the charming actress. But the amiable consort of the Duke would not hear of such a thing. Said the Duchess, 'She was, in all respects, as good as a wife to your royal highness, and did her duty as a mother—let it remain.'" And remain it did.

The second *Romp* portrait, formerly the property of Mrs. Jordan's eldest son by the Duke, Colonel Fitzclarence, first Earl of Munster, is now in Miss de Rothschild's collection at Waddesden. The third, of whose antecedents little is known, was shown by the late Sir Charles Tennant at the Grafton Galleries in 1894, and subsequently reproduced in his privately issued catalogue.

Romney is said to have painted at least five other portraits of the actress, but as none of these were engraved in her lifetime, and as the Romney-Jordan

type is not very characteristic, one has to take their authenticity largely on trust. Unfortunately the normal standards of judgment have here no moral writ. One cannot test Romneys save by Romneys. This fact was overlooked by certain sticklers after accuracy when Sir W. Cuthbert Quilter sent his charming *Mrs. Jordan* to the Grosvenor Gallery in 1889.* They expressed what appears to me unnecessary doubts about the genuineness of the canvas as a portrait of the actress, failing to see that to disallow it would be to nullify *The Romp*, which it so much resembles. Like all the Romneys, it shows the actress in a white dress, but distinguished by a broad rose-coloured sash round the pliant waist. Perched coquettishly on her abundant auburn tresses is a becoming cap, from which a veil flows down over the shoulders. A replica of this portrait, apparently cut down, is in Miss Ismay's collection. The distinguishing characteristic of the Romney Jordan owned by Lady Northwick (canvas 24 by 20) lies in the attitude. The actress's left hand is shown passing under the chin and resting on the right shoulder. Two other Romneys, long in the possession of the Mackenzie family, have been exhibited separately within the last score of years by Major-General Mackenzie. One was sent to the Guelph Exhibition of 1891, where it was No. 287. In this half-length the inevitable white dress is relieved by a black girdle holding a sprig of orange blossom. The second and smaller canvas was shown at the Grafton Galleries in the Exhibition of Fair Women in 1894. Here the seated three-quarter figure is distinguished by a blue sash and the long tan gloves held in the left hand: a marine background completes the picture. In the Garrick Club collection is a portrait of Mrs. Jordan (No. 370), attributed to Romney, and presented to the Club in 1887 by Mrs. Fitzgerald, of Sharlestone Manor, Bucks. Before dismissing this phase of my subject, attention must be drawn to the fact that Chaloner Smith and other authorities on engraving rashly describe Romney's picture of *Mirth* or *L'Allegro* as a Jordan portrait. Once recognize that Dunkarton's engraving of the picture was published exactly eight years before the actress made her *début*, at a period, indeed, when she had scarcely emerged from the nursery, and the absurdity of this becomes apparent.

MRS. JORDAN AS "THE COMIC MUSE, SUPPORTED BY EUPHROSYNE, WHO REPRESSES THE ADVANCE OF A SATYR"
MEZZOTINT BY PARK, AFTER JOHN HOPPNER

In the case of a celebrity like Dora Jordan, whose face and figure altered considerably with the passing of time, it is idle for the portrait investigator to seek for a single standard of identification, a common denominator as it were. My own standards for the testing of possible Jordans have been Hoppner for the earlier period, and Russell and Morland for the later. Not from any vain-gloriousness, but merely by way of object-lesson, I take leave to say that the doubt instilled in one particular instance through following these standards led to my discovery of the spuriousness of an accepted Jordan portrait. This life-size painting, now reproduced, was exhibited as a portrait of the actress by Lawrence, by the Rev. Joseph Thackeray, at South Kensington in 1868, when it was No. 841. It was shown again under the same ascription by Mr. Thomas Turner, at the Dramatic Exhibition held in the Grafton Galleries in 1897, where it was No. 144. My own impression, on seeing the picture on this latter occasion, was that it was neither a Jordan nor a Lawrence: but it

* Disposed of at the Quilter sale at Christie's in July last for 2,800 guineas, a substantial advance on the 700 guineas given for it by the vendor in 1884.

is often easier to arrive at the truth than it is to prove it, and but for a chance happening of more than a decade later, I should never have known of the accuracy of my divination. Judge of my surprise, when looking over the extensive Joly collection of prints in the National Library in Dublin last October, to come across a charming coloured engraving by Cheesman of this very picture, and to find it to be a portrait of the Princess Elizabeth, Landgravine of Hesse-Homburg, by Beechey!

THE PRINCESS ELIZABETH, LANDGRAVINE OF HESSE-HOMBURG
BY SIR W. BEECHEY TWICE EXHIBITED AS A MRS. JORDAN
BY SIR THOS. LAWRENCE CANVAS, 29¼ IN. BY 24½ IN.

Nor is this the only spurious portrait of the famous actress that has long enjoyed unquestioning acceptance. At the Dublin Exhibition of 1872 a supposed *Mrs. Jordan*, by Peters, was shown by Mr. Phineas C. Cockburne, and catalogued as No. 307. If, as I take it, this canvas is to be identified with that now in Mr. J. Pierpont Morgan's collection and reproduced by Mr. W. Roberts in THE CONNOISSEUR MAGAZINE for February, 1907, it had no right to its attribution. With the hope of explaining away the discrepancy which apparently existed between the two in the ugly gap of twenty years, Mr. Roberts indulges in some ingenious special pleading to indicate how the supposed Jordan came to be painted, *longo intervallo*, as a companion picture to Peters's *Miss Kitty Fisher*. But hard fact not only disallows the validity of his argument, but gives the verdict irrevocably against the portrait. It will suffice to say that the supposed Jordan was scraped in mezzotint by J. R. Smith, after Peters, and published as *Love in Her Eye sits Playing*, in May, 1778. It was not until November in the following year that Miss Francis, the future Mrs. Jordan, made her first appearance on the stage. She was the veriest slip of a girl in 1778, and bore no resemblance then to the ripe woman of Peters's painting.

Although my own doubts as to the genuineness of the two spurious Jordans arose primarily from their non-resemblance to any attested painting of the actress, it would be idle to say (with the Romneys confronting us) that unlikeness to type in the case of an unengraved portrait appears satisfactory disproof of its authenticity.

While on the subject of bogus Jordans, I take occasion to point out that dealers are in the habit of cataloguing Bartolozzi's coloured stipple engraving after Cipriani, entitled *The Comic Muse*, as a portrait of the actress. That it is nothing of the sort is clearly evidenced by the fact that it was issued in May, 1785, or five months before Dora Jordan appeared in London.

Writing in his *Life of Charles Kean*, J. W. Cole (who figured on the stage in Mrs. Jordan's later period under the name of Calcraft), says, "Those who have never seen Mrs. Jordan, and nearly all the living generation are included in the number, would obtain but a very inadequate impression of what she was, personally, from the two portraits by De Wilde in the collection of the Garrick Club." Here we have a somewhat gratuitous impugnment of an artist of whom Edward Fitzgerald once wrote that he "never missed likeness, character and life, even when reduced to 16mo engraving." Cole palpably overlooked the fact that there was an earlier and much less corpulent Jordan than the over-ripe actress of his acquaintance. The De Wilde portraits in question (Nos. 203 and 223)

represent the famous comedienne as Peggy in *The Country Girl*, and as Phaedra in *Amphitryon*. We have no clue to their dates, neither having been exhibited, nor can any trace be found of Mrs. Jordan's appearance in Dryden's seldom-revived play.

Some idea of the number of Jordan portraits, and of the vogue (or notoriety) of the actress, may be gleaned from the fact that thirty-one prints of her are said to have been issued before 1837. Possibly this estimate includes a few of the blunt caricatures which, towards the close of the eighteenth century, were launched at the offending heads of the actress and her royal paramour, one of the most presentable of which I now reproduce. But viewing the number, it gives some occasion for surprise that no public gallery in the United Kingdom, national or otherwise, possesses a portrait of the famous player.

Chalmers's portrait of Mrs. Jordan as Sir Harry Wildair, a character in which she challenged memories of Peg Woffington, was not exhibited at the Royal Academy until 1790 (where it was No. 629), although painted, and engraved in small, considerably over a year earlier. It gives a vivid impression of her dapperness in "breeches parts" in the meridian of her career. A curious half-length drawing of the actress by the same artist, in which she is shown in walking costume with a miniature of the Duke of Clarence dangling at her breast, was engraved by R. Clamp in 1792, and given as a frontispiece to Carey's *Dupes of Fancy*. It is noteworthy that while portraits of her continued to be painted after she began her association with the Duke, very few were exhibited. Roberts, who had been official portrait painter to his Royal Highness from 1784, depicted her in the quaint male disguise assumed by Fidelia in *The Plain Dealer*. The drawing was engraved in small by Audinet, and published by Cawthorn in a reprint of Wycherley's play in July, 1796.

Of the two pastel portraits of Mrs. Jordan executed by Russell one has been lost, but its main characteristics have been preserved to us in the very desirable small coloured stipple print engraved by Heath, and issued in April, 1802. In this the actress is shown playing on a mandoline, and with a high frill round the neck. The other portrait of her by the genius, who to his artistic accomplishments united the qualities of prig, puritan, and star-gazer, was made in 1792, and when last heard of was in the collection of M. Bernstein, of Paris. As reproduced in Dr. Williamson's *John Russell, R.A.*, it presents a genuine Jordan trait, the humorous, affectionate mouth, with the slightly protruding upper lip.

Sufficient emphasis is rarely laid on the fact that most portraits in oil or pastel lose some degree of verisimilitude in the process of engraving. Perfect vision and sound technique in this department seldom go hand in hand; the capacity to transliterate colour into line is the prerogative of the few. For this reason those who know of the external characteristics of some bygone celebrity solely through engravings know them but indifferently. Curiously enough, however, the truth is occasionally promulgated by some second-rate engraver working after some drawing; for drawings are apt to suffer least in the process of transference. Thus it is that one of the best of the later likenesses of Mrs. Jordan is an engraving by Rogers, after Steeden, issued in 1825. This shows her as Nell in the once perennial farce of *The Devil to Pay*, a character first played by her in the metropolis at Drury Lane in the season of 1788-89, and frequently repeated in town and country later. The portrait, I take it, is of about the period of 1800 or thereabouts, certainly not earlier.

Miniatures of Mrs. Jordan are singularly scarce. Only one appears to have been exhibited, the portrait by J. T. Barber, sent to the Academy in 1799, where it was No. 880. It was engraved by Ridley, and published in December, 1804.

CAPTAIN BLAND, MRS. JORDAN'S FATHER
FROM A MINIATURE IN THE POSSESSION OF HIS COLLATERAL DESCENDANT, J. FRANKLIN FULLER, ESQ., F.S.A.

NGAME
LIG

BOY AS ARCHER

BY NICOLAES MAES

In the Academy of Plastic Arts, Vienna

Colonel Herbert Brock's Collection of Earthenware Jugs

By Arthur Hayden

THE china-shelf is something more than an actual conglomeration of like objects, either the product of one factory or of a group of factories. With wider knowledge disseminated on English china and earthenware, there has been a marked tendency in collectors to specialise. To one his cases of Bow, to another his Worcester porcelain, or even to subdivide so great a factory, it is possible to devote a considerable portion of a lifetime to the study of Worcester transfer-printed china. The specialist in the hard pastes of Plymouth and Bristol and New Hall has a definite idea governing his selection. Another may take the Whieldon school in earthenware and trace the highest and best that the Staffordshire potters ever conceived and executed until the technique and the natural decoration of earthenware became competitive with English china factories, and its national character was lost for ever.

A collection of English earthenware jugs of the eighteenth and of the early nineteenth centuries, such as here illustrated and described, has a story to tell. Owing to the assiduity and patient search and research of their owner, Colonel Brock, who has collected over seven hundred examples, the many links of an endless chain have been pieced together, illustrating the development of certain forms of decoration, the peculiarities of ornamentation and colouring, and the ripening of newer impulses, till at length the jug passes out of the realm of collecting and arrives at that stage which, with a passing shrug of the shoulders, is contemptuously termed "modern."

This assemblage of jugs exhibits that vessel in all its forms, from Gargantuan creations to diminutive toy and cream jugs, of which latter there are no fewer than fifty examples. From the early forms in the days of George II., in middle eighteenth century days, to the early nineteenth century style—reminiscent of Waterloo and Trafalgar and Nelson—the collection stands as representative of ceramic innovations and of historic events. All of these jugs, collected with set

GROUP I.—STAFFORDSHIRE EARTHENWARE JUGS

MAN WITH HOUNDS JUG WITH IMPRESSED MARK, WEDGWOOD A MARRIAGE AT GRETNA GREEN

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purpose, illustrate a point in evolution to the student of English pottery, and many of them are suggestive of manners and customs, of quaint costume, of popular heroes, of forgotten men of action, and of bygone scandals.

Pratt jugs have come as a new nomenclature in Staffordshire; but there were other potters than Pratt who made jugs with the peculiar decoration which it is sought to attribute solely to him. In group i. we illustrate three jugs in Pratt style with yellow and blue and green decoration, and the acanthus ornamentation at base; the smaller one in the middle has the mark of Wedgwood impressed. This is an important fact, and should prevent collectors from too hastily assigning this type of jug to Pratt. The left-hand jug has for its subject a huntsman and hounds, and the right-hand specimen depicts a marriage ceremony at Gretna Green over the border by the well-known blacksmith, to whom romantic lovers sped in hot haste from pursuing parents.

The Pratt period from 1775 to 1810 is coincident with much fine potting by other Staffordshire potters. The leading characteristic of the zigzag pattern or pointed borders at top and bottom is not, as we have shown, confined to Pratt. The statement that "Pratt may be considered to be the only potter of that period who remained uninfluenced by Wedgwood's methods" is curious when we find that similar ware is stamped Wedgwood. It might even be possible there were many imitators of Wedgwood, and that Pratt borrowed a hint or two from Etruria.

Another interesting group (ii.) is that of the three Leeds jugs decorated in blue of a fine quality. The decorators in earthenware in the last quarter of the eighteenth century followed the Chinese porcelain designs as slavishly as did the early potters of Worcester and Plymouth and Bow porcelains. In all probability the Staffordshire potters drew their inspiration second-hand from the English porcelain. Of the two outer jugs, the left-hand jug is surprisingly like Lowestoft in the character of its broad adaptation of the Oriental design. The right-hand jug is Oriental in background; but the figure of the old pedlar in knee-breeches and with pack and staff is undeniably English. The connection between Leeds decoration and Lowestoft has yet to be established, though it is certain that some of the Leeds ware was decorated at Lowestoft, and much of it was destined for a continental market. The middle jug is inscribed "Lieut[t] Henry Byng Esq[re]," and is dated 1785. It has the rhymed lines, "My Malt is good My Liquor too. Drink my Friend and I'll Drink to you."

GROUP II.—LEEDS JUGS, DECORATED IN BLUE. CENTRE JUG INSCRIBED "LIEUT[t] HENRY BYNG ESQ[RE] 1785"

This jug, with its date 1785, was potted at Leeds when Warren Hastings came home from India, was impeached in the House of Commons, and suffered under the invective of Burke and Sheridan and Fox. Espoused by the King, by popular opinion, by the East India Company, by all Anglo-Indians, by Pitt and the ministry, the struggle waged in the Commons, and was carried to the Lords. Sheridan attacked the ex-Governor-General in regard to his financial

GROUP III.—GROUP OF JUGS

TWO FINELY MARBLED JUGS (1760-1780) AND JACKFIELD JUG WITH BLACK GLAZE AND FLORAL PAINTING IN DULL RED AND GREEN

relations with the Begums of Oude in the finest speech ever uttered in the House of Commons. For ten years the case dragged its weary length, and in 1795, owing to Burke's violent language and the petty persecution by the band of misguided philanthropists, Hastings was acquitted.

In regard to colour, apart from pictorial or other decoration, the fine Jackfield jug, with floral painting in dull red and green, and the two finely marbled jugs in date from 1760 to 1780, tell their own story. Jackfield, in Shropshire, was one of the oldest potteries in the county. The early Jackfield pieces with the fine black glaze and painted in oil on the glaze are prized by collectors. From 1713, under the management of the Thursfield family, until 1772, the red earth covered with rich black glaze was noteworthy, and in 1780, when John Rose, apprentice to Turner of Caughley, took the works over, the character of the ware, and especially its decoration, became renowned. Subsequently the works were removed to Coalport, on the opposite bank of the Severn.

It is difficult from such a fine collection to select examples to do justice to the catholicity of the taste of Colonel Brock; but the illustrations here reproduced indicate the lines on which such a collection

GROUP IV.—GROUP OF LUSTRE JUGS

CENTRE JUG PAINTED BLUE WITH SILVER LUSTRE BACKGROUND

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may be formed. The china-shelf, rightly regarded by collectors of more than usual perspicacity, is a reflection of the popular strifes and public happenings in the days of our forefathers.

Happily many of the Staffordshire potters were realists, and drew their inspiration from the lampoon and the gazette, the ale-house gossip and the travellers' tales of many an Uncle Toby back from the wars in the Low Countries. The eighteenth century was full enough of strong meat for the popular palate. Not to know the Newgate Calendar is not to realise the social conditions. Its highwaymen and its bullies, its beaus and card-sharpers, its Barry Lyndons, its Beau Nashes, its Chevalier d'Eons, and its Cagliostros, make the eighteenth century at once as picturesque in a minor degree as the pages of Dumas. *Tom Jones* and *Amelia*, the *Vicar of Wakefield*, and the scenes of the *School for Scandal* and *She Stoops to Conquer* are contemporary records of the kaleidoscopic life of the town and the countryside.

Readers of Goldsmith's *Deserted Village* will remember the lines in his description of a village ale house:—

> "The white-washed wall, the nicely sanded floor,
> The varnished clock that ticked behind the door;
> The chest contrived a double debt to pay,
> A bed by night, a chest of drawers by day.
> The pictures placed for ornament and use,
> The twelve good rules, the royal game of goose."

And here on a Newcastle jug in Colonel Brock's collection are the Twelve Good Rules found in the Study of King Charles the First of Blessed Memory:—

Profane		Divine Ordinances
Touch		State Matters
Urge		Healths
Pick		Quarrels
Maintain		Ill Opinion
Encourage	No	Vice
Repeat		Grievances
Reveal		Secrets
Make		Comparisons
Keep		Bad Company
Make		Long Meals
Lay		Wagers

These rules observed will obtain
Thy peace and everlasting gain.

GROUP V.—GROUP OF JUGS RIGHT-HAND JUG—LEEDS WARE WITH LINES OF MUSIC AND VERSES

On the other side of this Newcastle jug is the inscription:—

> "Life is an Inn. Think
> Man this truth upon.
> Some only break fast
> And are quickly gone.
> Others to dinner stay
> And are full fed.
> The oldest man but sups
> And goes to bed.
> Large is his debt who
> Lingers out the day;
> Who goes the soonest
> Has the least to pay."

The sentiment is not very profound, but there is a quaint morality about the inscription worthy of notice. Its technique in versification offers as little difficulty as the quatrains of Fitzgerald's *Omar Khayyam*. It

is the obvious morality of the dallier in inns and the lover of jocund and merry company.

In the fifth group illustrated, of three jugs, the left-hand jug bears the inscription, "John Barnes . Chadlington . 1769." The whilom owner has gone the way of all flesh, and the jug has found its place on the shelf of the collector as a memento of the work of the Staffordshire potter. Music finds its place on some of the ware. The musical jug on the right of the group is of exceptional interest. It is Leeds ware, and has the recognized floral decorations of Lowestoft on both sides. There are two men depicted drinking, seated at a table, and the following

GROUP VI.—CARICATURE JUG
GEORGE IV. PERIOD

NELSON JUG

NAPOLEON JUG

verses accompany the lines of music. It is rare in English earthenware to find music forming part of the decoration. But the fertility of the potter embraced many subjects :—

"The jolly bowl does glad my soul,
The flowing Liquor cheers my heart,
I rest free from all control,
'Tis this that does improve all art.

* * *

"The Miser may be pleased with gold,
The Sportive Beau with pretty Lass,
But I'm best pleased when I behold
The Liquor sparkling in the Glass."

A very pretty sentiment, redolent of eighteenth-century days, recalling the nimble wit of Dick Sheridan and the "three-bottle men," but sadly out of keeping with twentieth-century traditions, when art and literature have wedded themselves with water-drinkers and vegetarians.

The middle jug in this group is decorated with the scale pattern, and the predominant colours are orange and blue. The panels of flowers and landscape suggest the decorative effect attempted in imitation of the English china. In character this is not dissimilar to the earthenware of a factory at Coalport bearing the impressed mark and contemporary with the better known china factory on the banks of the Severn. A pair of candlesticks is known with the orange and blue decoration, having female masks, not unlike in effect some of the Rouen ware, bearing the impressed mark Coalport.

Another group of interest is the lustre decorated jugs with the sporting subjects (iv.). The centre jug is in blue, with silver lustre as a background, an effect not very usual and rather effective. The gold or purple lustre is exemplified in the right-hand jug with the hounds in relief, and the left-hand jug of the group shows the celebrated *vermicelli* pattern in lustre, which is always a favourite one with collectors.

An important group is that with the Nelson jug, inscribed "Baron Nelson of the Nile and of Burnham Thorpe in the County of Norfolk."

"Nelson, thy name from shore to shore shall ring,
Joy to the Nation, joy to England's King.
Such prowess every tribute justly craves,
E'en Arabs shout 'Britannia rules the waves.'"

The verses are ridiculous, as Arabs probably never heard of Britannia or Nelson ; but the Staffordshire potter and the Liverpool printer meant well.

On the reverse is a ship in full sail flying the *American flag*, and having the inscription, "Success to Trade." Patriotism and business went hand in hand, and evidently this jug was shipped from Liverpool to America.

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The right-hand jug is a typical Napoleonic caricature. It is marked T. Harley, Lane End. It represents Napoleon riding a bear. The inscription runs: "John Bull showing the Corsican Monkey." John Bull is represented as saying, "For a particular account of this wonderful animal see my advertisement on the other side."

On the reverse is the following:—"My friends and neighbours, this is no monkey of the common order: he is a very cholerick little gentleman, I assure you. I had a vast deal of trouble to bring him to any sort of obedience. He is very fond of playing with Globes and Sceptres, so, as you may perceive, I let him have one of each made of gingerbread, in order to amuse him in a strange country."

Such a jug as this indicates at once the insular feeling in regard to the greatest of modern generals. It was within the bounds of possibility that the Boulogne invasion planned by Napoleon would have been successful; and it is not so many years ago that a secret agent of the government found that the vulnerable points of the Bristol Channel, with all the soundings and data necessary for a landing, were in the possession of Napoleon. The contemptuous regard in which the possible conqueror was held is indicated in this caricature jug. The lesson may be applied to-day that it is not overwise to underestimate the strength of one's likely adversaries.

The third jug in the group refers to a social scandal of the court. The Velocipede with its riders, labelled "A Ride from Richmond to Carlton House," is a pointed allusion to the amatory adventures of the Duke of Clarence (afterwards William IV.) and a certain lady at Richmond. It is interesting as showing how ruthless the caricaturist was in those days, not even sparing royal personages. Party feeling ran high in the late eighteenth and early nineteenth centuries, and the personal character of high personages was not free from attack. Here it is interesting to note the change of manners consequent on the exemplary court of the late Queen Victoria, when caricature ceased, and the sovereign was exempt from association with political parties.

In the jugs illustrated in group vii., the left hand of which represents a group of figures in Chinese costume, the dawn of the modern style is at hand. The yellow, brilliant green, purple, and Indian red show the emulation by the Staffordshire potter of the Chinese models which had long served the English china factories. Spode, for instance, was at once a maker of china and of earthenware, and on both he put designs borrowed from the East, which were inappropriate to English earthenware. The Whieldon traditions were dead. National feeling and national idiosyncrasies were subservient to the models of Japan and of China. There was no Toft to embody quaint designs of exceptional originality; the diction and versifying of the illiterate Staffordshire potter came to an abrupt end. The East had in a measure conquered the West. The jug illustrated is an example of the result. The centre jug of the same group is of the last year of the eighteenth century. It bears the inscription, "Hope and Happiness in every State of Life," and is by Turner, and dated 1800. The right-hand jug is composite of several moribund tastes. Its border of painted convolvulus in blue would never have come into existence had it not been for Flaxman's designs on the painted Wedgwood

GROUP VII.—COLOURED EARTHENWARE JUG IN ORIENTAL STYLE

JUG, DATED 1800, WITH PAINTED LANDSCAPE PANELS

JUG WITH CONVOLVULUS BORDER AND LANDSCAPE PAINTED IN RED

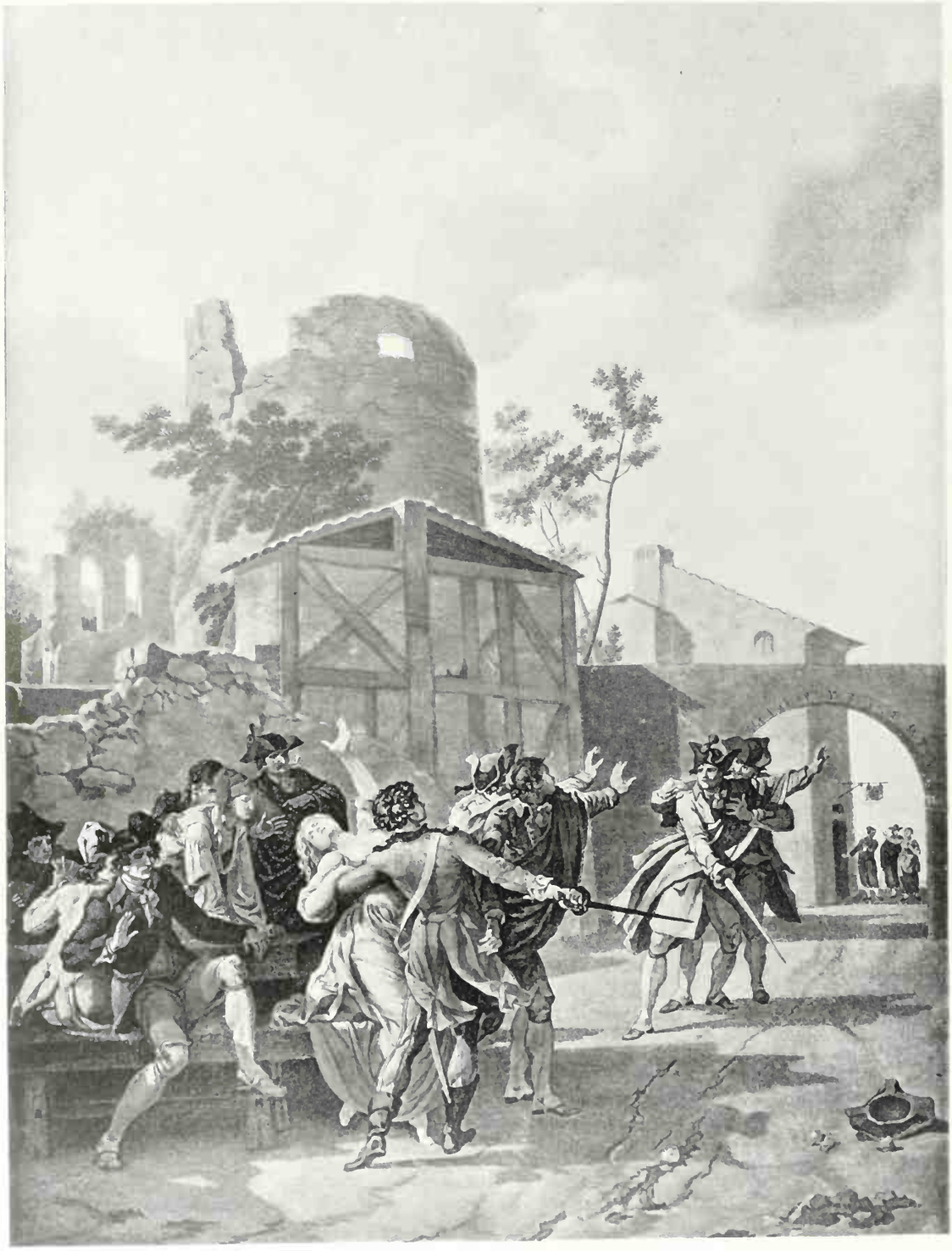
GROUP VIII.—CABINET OF FINE LUSTRE MASON AND OTHER JUGS

Queen's ware; the landscape painted in red is essentially English. It betrays a slight sponging in its foliage, and stands almost as the last type of landscape decoration on English earthenware. Printing had long been known and employed, but this landscape evidently stood for something more original and less mechanical than the transfer ware then beginning to come so largely into vogue.

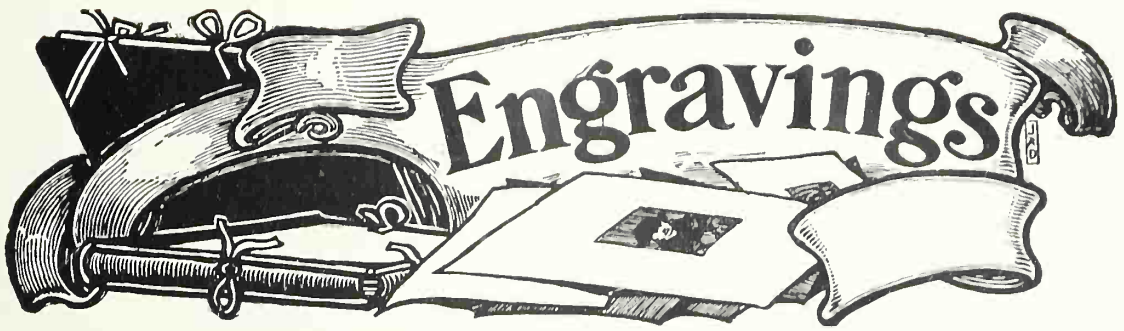
Lustre ware is so much collected, and is so popular, that it is pleasant to find it worthily represented in this collection. The cabinet illustrated contains enough specimens to arouse the envy of the most frigid collector. The middle shelves are glowing with remarkable examples of the rare and beautiful canary-coloured lustre ware. Some of the specimens are decorated with red transfer panels, and others have landscapes painted in red and green colours. The top shelf exhibits a row of the rich dark blue gilded ware of Mason so much sought after. The jugs are of various shapes, from the usual hexagonal form with the snake handle to miniature examples of equal brilliancy of colour.

The group of large jugs on the top of the cabinet is equally interesting. On the extreme right is a fine Leeds example with a transfer printed Hogarthian scene. On the left at the back is an Adams jug, finely potted and decorated. Another jug is marked Wedgwood, and inscribed "Robert and Sarah Gould 1812."

Altogether this collection of jugs extends over a most important period, and Colonel Brock is to be congratulated on having acquired so many fine examples typifying the evolution of decoration and design in earthenware. He has rightly eschewed English porcelain, and confined his collection to earthenware as exemplifying national character, insular prejudice, social custom, and the idiosyncrasies peculiar to the English potter during a period of great activity.



LA RIXE BY DESCOURTIS



The Rise of the Aquatint

By Sidney L. Phipson

As long ago as 1813 it was predicted by a famous artist that the connoisseur of the future would come to contemplate a fine aquatinta print with the same reverent delight as is inspired by a woodcut of Albert Dürer, or an etching by Hollar. It has taken nearly a century to bring this forecast within measurable distance of fulfilment; but unquestionably there are accumulating signs that the aquatint is at last about to come into its kingdom. From time to time within recent years, first paragraphs, then lengthy chapters, have been devoted to the topic in books about prints, and an elaborate monograph thereon, written by a distinguished lady who has dedicated years to its patient elucidation, has just appeared. While last, though by no means least, an attractive and much patronised exhibition of aquatint work, the first of its kind on record, was, early in the past year, held at the Walker Galleries in Bond Street, thereby providing print lovers with precisely the kind of object-lesson they most desired. Turning from the artistic to the commercial side, the evidence is no less significant. Only a few years since a copy of Daniell's famous *Voyage Round Great Britain*, illustrated in coloured aquatint, could be purchased for some £10 or £12. Two years ago the price had risen to £20 or £25. Quite recently, however, in a London sale-room, a copy was bid up to £40; nor did this by any means complete the cost to the purchaser, for a further substantial sum had to be disbursed as commission. Other scarce books, such as Ackermann's *Thames*, Nattes's *Bath*, and Sams's *Paris* have experienced a similar appreciation; though in England, it is true, we have known as yet nothing comparable to the sensational rise from a few francs to some £300, which marked the career of one of Debucourt's masterpieces.

HONORÉ GABRIEL MIRABEAU BY P. M. ALIX, AFTER L.....

The invention of aquatint engraving, so called from the *aqua fortis*, or nitric acid, employed, is usually ascribed to Jean Baptiste Le Prince (1734-1781), a French painter and engraver, who was a pupil of Boucher. His first plate in this medium was produced in 1750, but afterwards he sold the English rights in his secret to the Hon. Charles Greville.

friend and early patron of the beautiful Lady Hamilton, who in turn communicated it to the artist Paul Sandby (1725-1809), by whom aquatints were published in England as early as 1775. The peculiarity of the process lay in the resin "ground" with which the copper plate was first prepared. This, in the French or "dry" method, was formed by the plate being inserted into a box partly filled with finely powdered resin set in motion by a fan, and gradually allowed to settle so as to form a perfectly even surface. The plate was then withdrawn and heated just sufficiently for the dust to adhere to the copper, after which the acid was applied biting the copper in the uncovered spaces. The plate was then cleaned, and printing-ink applied, gradations of tone being obtained by successive bitings, and the parts intended to appear lighter being stopped out with varnish. In the English or fluid process the same effect was produced by covering the plate with a solution of resin dissolved in spirits of wine, which, upon evaporation, left the resin evenly spread upon the plate.

Aquatint engravings were printed either in black and white, sepia, or colours, the last-named being of course the most valuable, by reason of the additional time, care, and artistic skill demanded. The colours again might be applied either wholly by printing, or partly by printing and partly by hand. Most of the French colour-work was wholly printed, separate plates, often to the number of eight or ten, being used for the different pigments, and accuracy of register (*rentrée*) being secured by pins placed at the top and bottom of the plates, and in the larger ones at the sides as well. The minute perforations, or register marks, so caused, are always distinctly visible in plates genuinely printed in this fashion. The English coloured aquatints, on the other hand, were usually printed in two, or at the most three, colours inked upon a single plate, *e.g.*, brown for the foreground, green for foliage, and blue for the sky, the plate being afterwards finished by hand, and the name of the colourist being in some cases given as well as that of the engraver. No register marks appear, of course, on plates prepared by the English process. Turner, Girtin, and several other eminent artists first graduated as colour-finishers of aquatint plates, and a small but highly trained staff of colourists was permanently retained by some of the great publishers of this class of work, such as Ackermann, Bowyer, and Orme. One further point is noticeable about the hand-finished aquatint. No two impressions of a given subject are ever quite alike, since, though

"BUCKINGHAM HOUSE, MIDDLESEX, A PALACE OF HER MAJESTY" BY R. HAVELL AND SON, AFTER J. BURNETT

A VIEW FROM RICHMOND HILL BY R. HAVELL, AFTER W. HAVELL

OLD CANTERBURY GATE ENGRAVED BY PAUL SANDBY

the same general colour scheme was of course preserved, the details would vary with the personal equation of the colourist.

At the present day, however, aquatint engraving may be regarded as an extinct art. A short span of little more than fifty years, from about 1780 to 1830, saw its rise, zenith, and wane. As a process indeed, it was not only costly, some of the most beautiful work being produced at an actual loss, but was also in a high degree complex and uncertain. In very hot or very cold weather the resin refused to granulate; while, if the acid were too strong or allowed to bite too much or too little, disaster followed. And so, like much other fine hand-work, it was soon killed by cheaper and more mechanical effects. But art's extremity is the collector's opportunity, and in the present instance he may, perhaps, all the more safely step in, since fraudulent reproduction, that bugbear of the *cognoscenti*, has, save in the rarest cases, not yet been attempted. Ten years hence, perhaps, a different tale may have to be told; but so also may a different record of prices. In the meantime the discerning, as is their wont, have begun to make hay while the sun shines.

VOLTAIRE BY P. M. ALIX, AFTER GARNEREY

After some acquaintance with the technique of aquatint, the next material step is to master the marks by which it may be distinguished from kindred media, such as stipple and mezzotint. It is here, indeed, that the interest of the novice is first likely to awaken; for not until he can discriminate all three methods confidently and at sight can he know aught of that disturbing zest which prompts to virtuosity and collection. With stipple effects, indeed, he should experience little difficulty. If a plate executed in this medium be carefully scrutinised, it will reveal a groundwork of minute *dots*; while, should it also be coloured, the eye, at all events if aided by an ordinary magnifying glass, will detect two further classes of effect—(*a*) where the plate is wholly *printed in colour*, the dots only will be coloured, but the spaces between them be left white: while (*b*) if the plate has been *coloured by hand*, there will be no white spaces at all, for the colour, being applied by a brush, will have impregnated dots and spaces indifferently. The constituents of an aquatint ground, being finer, are not quite so apparent. If, however, a glass be employed, the plate will exhibit a number of irregular loops, not isolated like the stipple dots, but joined together like the meshes of a net. It is rather more difficult to distinguish the aquatint ground from the mezzotint. But through a glass the latter will present the appearance of a woolly surface speckled, more or less densely, with blacker dots, while in general effect even the unassisted eye will soon learn to distinguish the rich and velvety, though often slightly clouded, effect of the coloured mezzotint from the dainty liquidity of its suaver rival. The colour-test for print and hand-work remains, however, the same for all three media.

Furnished with this modest equipment, attention may now be directed to aquatint prints *inter se*: and here, it is needless to remark, the eye should be trained to recognise the handicraft of the masters. About these accordingly it is time to say a word.

In France the artistic, if not the actual, father of the coloured aquatint was François Janinet (1752-1813).

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MARIE ANTOINETTE

BY JEAN FRANÇOIS JANINET (1752–1813)

JEAN JACQUES ROUSSEAU BY P. M. ALIX, AFTER GARNEREY

He executed numerous fine portraits in this medium, amongst others those of Henri IV. and Gabrielle D'Estrées, his *chef d'œuvre*, however, being an exquisite oval of Marie Antoinette, published in 1777. This has a delicate background of faded blue, and is usually seen in a richly ornamented mount specially designed by the publishers for the print in question. He also produced several delightful *estampes galantes*, those entitled *La Comparaison*, *L'Indiscrétion*, and *L'Aveu difficile* being among the gems of the art, as well as some interesting views of old Paris and plates relating to Swiss scenery. Contemporary in date, but still higher, perhaps, in executive merit, stands Louis Philibert Debucourt (1755-1832). His two famous plates, *La Promenade Publique* and *La Promenade de la Galerie du Palais-Royal*, not only reach perfection in this medium, but also chronicle with amazing verve the final flutters of the *ancien régime*. True pictures of the time, these memoirs of the brush are worth a whole library of historical dissertation. To the same source we also owe many grotesque and sporting plates, especially a series after Carle Vernet, as well as some valuable prints of the *galante* type, such as *Les deux Baisers*, *La Croisée*, *Le Menuet de la Mariée* and *La Noce au Château*. Other stars in the same galaxy, though perhaps of slightly lesser magnitude, are Descourtis, Alix, Morret, and Sergent. C. M. Descourtis (1753-1820), who was a pupil of Janinet, has, amongst other fine works, left four masterpieces, companion prints after Taunay, named respectively *La Noce de Village*, *La Foire de Village*, *La Rixe*, and *Le Tambourin*. These prints are of great popularity and high value, and are equal to anything ever attempted in the domain of colour-printing. P. M. Alix (1762-1817) is chiefly renowned for his superb series of portraits, mostly in oval medallion, of celebrated literary and revolutionary characters. Prominent here are those protagonists of modern entranchisement, Voltaire and Rousseau; the encyclopædists Diderot, D'Alembert, and Helvetius; revolutionaries like Mirabeau, Marat, and Corday, with sedate but enlightened minister Franklin, spectacles on nose, and in those days spectacles justified their name. Finest of all, however, is the portrait of Marie Antoinette, which, as in the case of Janinet, seems to have called forth the highest efforts of the engraver. Unfortunately, during the Terror, Alix was obliged to destroy all his plates and copies of this print. A complete set of the above portraits is now hardly ever to be met with, and the value of individual examples is always in the ascendant. J. B. Morret's masterpiece is a revolutionary print entitled, in contemporary spelling, *Caffée des patriotes*, which was published in 1792. Groups of politicians are here seen vigorously discussing the events of the day or sipping refreshments at side tables, while dim faces peer in through the windows. Two grenadiers are prominent figures to the left upon whom the connoisseur must keep his eye. In the first state of this print they are wearing fur caps of sugar-loaf pattern; in the second, as these symbols might have endangered the engraver, they discreetly appear in a cap of

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liberty and helmet. Morret worked successfully not only in portraiture and *genre*, but also in landscape, as his charming plate of old Westminster Bridge, dated 1802, sufficiently attests. A. L. F. Sergent (1751-1847), like his great rival Alix, has bequeathed us a notable gallery of French celebrities, *Portraits des grands hommes, femmes illustres, et suiets memorables de France*, printed in coloured aquatint, and published in three volumes (Blin, Paris, 1786-92). Copies of this work, with the full series of portraits and incidents (ninety-six of each), are very rare, that in the British Museum containing one hundred and eighty-two plates only. In addition to this, Sergent executed some admirable single portraits—that of his brother-in-law, the gallant young General Marceau, immortalised by Byron, being his *chef d'œuvre*.

In England also there flourished a considerable group of aquatinters who attained to high rank, though at a somewhat later period. The best known are Malton, Stadler, Bluck, Sutherland, Jukes, Reeve, and Dubourg, with more than one scion of the well-known engraving and publishing houses of Daniell and Havell. The great charm and excellence of the famous colour-books with which these names are identified will help to explain the extraordinary vogue of the aquatint at the close of the Georgian era. In France, it may be remarked, aquatint as a medium of book-illustration was comparatively rare, the process of superimposed plates proving too costly and cumbersome to find wide acceptance; but in England, the process being simpler, beautiful effects could more readily be achieved, and it is in book-illustration, therefore, that the aquatint found in this country its chief, though by no means its only, outlet and application. Bibliophiles will hardly need to be reminded that Malton's *Dublin*, Ackermann's *Universities*, *Public Schools*, and *River Thames*, Sauvan's *Seine*, *The Microcosm of London*, Nattes's *Bath* and *Paris*, Sams's *Paris*, Havell's *London* and *Noblemen's Seats*, and Pyne's *Royal Residences*, are all books of abiding artistic joy, of increasing rarity, and of continually appreciating pecuniary value.

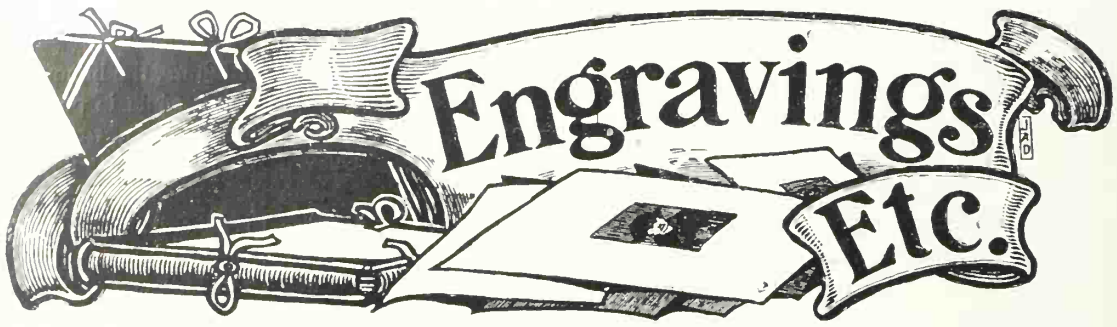
The leading publishers who specialised in this branch of colour-work were Boydell, Bowyer, Ackermann, Orme, the Daniells, and the Havells, with, amongst those who adventured less often, Sams, Fielding, and McLean. The books themselves were usually issued in quarto or folio size, and in large

ROYAL COCKPIT. BY BLUCK, AFTER ROWLANDSON AND PUGIN

and small paper respectively, the large-paper copies, by reason of their being first impressions, executed with greater care and in lesser numbers (usually only 50 as against 750 of the small paper editions), commanding correspondingly higher prices. These large-paper copies, then, especially if retaining their primitive wrappers or boards, and *uncut*, are, of course, the most sought after by collectors; though, failing these, small-paper impressions are still often very valuable, particularly when uncut, and in boards or wrapper state.

FLEET PRISON BY STADLER, AFTER ROWLANDSON AND PUGIN

It remains to enquire what special claims the aquatint can assert as an art-interpreter, not merely *per se*, but relatively to kindred processes. First, then, it has no rival whatever in the reproduction of water-colour effects, especially as applied to landscape and architecture, paramount proof of which is provided by the fact that David Cox, Prout, and others, invariably chose this medium in which to convey their lessons in aquarelle. The plates in David Cox's *Treatise on Landscape Painting and Effect in Water-Colours* (1814), to take only a single instance, are so admirably executed that it is difficult, at first sight, to distinguish them from the original work of the master. With regard to portraiture, the honours may fairly be said to be divided; for while in pure black and white the aquatint made no attempt to rival the superb effects achieved by mezzotint at its zenith, on the other hand, both mezzotint and stipple must easily yield precedence to their compeer wherever colour has been employed—witness especially the triumphs in this connection of Janinet and Alix. No doubt in certain departments of *genre*, particularly in the pseudo-classical studies of Angelica Kaufmann, the process of stipple, guided by the drawing-room art of Bartolozzi, will always hold its own. And yet for topics of wider appeal, what medium could so splendidly convey the vim and charm of Debucourt's *Promenade Publique*, or Descourtis's *La Rixe*, as aquatint handled by the great colour-printers of the eighteenth century? Beyond and above all this, however, the aquatint has one cardinal claim to our gratitude, for in this medium, more vividly and variously than in any other, are enshrined the manners and customs, the faces and fashions, the exploits and extravagances of the ever-memorable Georgian and Revolutionary days.



Baxter and Baxter Prints Part I. By Cecil Hunt

COLLECTORS of Baxter prints are increasing in number day by day, and the prices of these "dear dowdy things," as someone termed them in playful disparagement, grow correspondingly. A print for which Baxter charged perhaps a shilling or eighteenpence may to-day be valued at thirty or forty times as much. Indeed, for perfect impressions of the rarer varieties, we might often, by substituting pounds for the number of pence originally demanded, arrive at the current market price. His art is, however, so remote from what is generally acceptable at the present day, that it is hardly surprising to find modern critics differing widely in their estimate of its value. His ardent admirers would have us believe that he was a genius of the first water, while others aver that his productions show no trace of artistry and that the most that can be said of him is that he was a skilful printer and a capable craftsman, and that this new-born craze of collecting Baxter prints is destined to perish as swiftly as it sprang up.

Baxter has been dead for over forty years, and though he was far from being unrecognised during his life, it is only of late that he has been, so to speak, exhumed, and placed on an exalted pinnacle. Certainly to-day his merits are appraised at their full worth—in all probability too highly. And this belated triumph is not a little remarkable seeing that the modern methods of colour printing have achieved such wide popularity.

In his lifetime Baxter received encouragement and commissions from the English Court, patronage from foreign royalties, Honourable Mention at the Great Exhibition in London, and medals for his exhibits at the New York and Paris Exhibitions in 1853 and 1855, besides numberless commissions from publishers, but he apparently did not derive wealth from his labours, or at any rate he was not of a saving turn of mind—the artistic temperament is not always accompanied by good business qualities—and in 1867 he died a poor man. According to one authority, up to the date when his patent expired, he had expended more than £8,000 upon his different experiments. After its renewal, he secured similar rights in Austria, France and Belgium, and perhaps in other continental countries and in America. Not much is known of the actual value of these rights, except that in 1850 Baxter demanded £2,000 for the sale of his French patent. About the same period he started granting licences to work the process, and charged, or perhaps tried to charge, two hundred guineas for a licence in Great Britain, and 1,260 francs in certain foreign countries, with a further fee of 252 francs for instruction. Several firms are also said to have paid him £50 a year for the privilege of using his invention.

GEORGE BAXTER FROM A DRAWING BY S. H. W.

Very little is known of Baxter's life story. There are no contemporary biographies of the printer, and he left no diaries or business books to assist the diligent searcher of the present day. He is only mentioned incidentally in the *Dictionary of National Biography* as the son of John Baxter, the first printer to use the inking roller. Some information,

THE ASCENSION SIZE, 8 IN. BY 6½ IN.

THE SAVIOUR BLESSING THE BREAD SIZE, 8¼ IN. BY 6 IN.

FUNERAL OF THE LATE DUKE OF WELLINGTON
SIZE, 6 IN. BY 4¼ IN.

HARVEST TIME SIZE, 6 IN. BY 4 IN.

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THE EMPEROR NAPOLEON I. SIZE, 4¼ IN. BY 3 IN.

however, about his career is to be found in the three numbers of the *Baxter Society Journal* published in Birmingham in 1895, in various articles in the *Art Journal* of 1851, and other magazines, and in the catalogue of the Baxter sale in 1860. Of recent years also, two volumes have appeared dealing with his life and work, one by Mr. C. F. Bullock (1901) and the other by Mr. C. T. Courtney Lewis (1908). Both authors have expended much time and trouble in collecting and sifting the available material, with the result that they have made accessible to Baxter lovers and collectors all that is at present known about this notable printer. But, though we may welcome their contributions to biographical literature, we need not follow them in their enthusiastic estimate of Baxter's merits. A craftsman, however skilful, is not necessarily a genius.

George Baxter was born at Lewes in 1804. He was the second son of John Baxter, who at the date of his son's birth was carrying on a successful printing and publishing business in that town. After leaving the high school at St. Ann's, Lewes, where, according to Mr. C. F. Bullock, he began to show a decided taste and indefatigable patience in the execution of minute drawings, he served a few years' apprenticeship at wood engraving. Subsequently he was employed for a time in a book shop at Brighton. Later on we find him assisting in the paternal business, making drawings, engravings and lithographs for Horsfield's *History of Lewes* and *Select Sketches in Brighton*, two of his father's publications, but history is silent as to whom he was apprenticed, or how or when he attained any proficiency in these arts.

In 1827, after marrying Mary Harrild, he left Lewes and settled with his wife in London, for the first few years earning his living as a wood engraver, chiefly for black and white book-illustrations. With the possible exception of a small colour print, said to have been produced by him in 1827 for a book published by his father, he seems not to have attempted colour till 1829. During the next five years he continued doing black and white work, though he probably varied the monotony by experimenting in colour, for between 1834 and 1840 he illustrated some fifteen books in colour for Robert Mudie, amongst others the four volumes on Spring, Summer, Autumn and Winter, *Man in his Relations to Society*, and *The Feathered Tribes of the British Isles*. Several of these contain interesting prefaces dealing with Baxter's illustrations and methods. Thus in the preface to Mudie's *British Birds* the following reference

THE LATE DUKE OF WELLINGTON SIZE 4⅛ IN. BY 3⅛ IN.

is made to Baxter's work :—"I should mention that the vignettes on the title pages are novelties, being the first successful specimens of what may be termed polychromatic printing in many colours from wooden blocks. By this method every shade of colour, every breadth of tint, every delicacy of hatching, and every degree of evanescence in the outline can be obtained. In these vignettes Mr. Baxter had no coloured copy, but the birds are from nature. I made him work from mere scratches in outline in order to test his mettle and I feel confident that the public will agree with me in thinking it sterling. In carrying this very beautiful branch of the typographical art successfully into effect, Baxter has completed what was the last project of the great Bewick, but which that truly original and admirable genius did not live to accomplish."

In 1837, Harrison Weir, also a native of Lewes, was bound apprentice to him. In the same year Baxter began his well-known series of colour illustrations for missionary works, at first (1837-1843) in collaboration with Snow, the publisher for the London Missionary Society. One of the earliest of this series was the full length nude portrait of the tattooed Té Po, a chief of Rarotonga. For the same publisher he also executed several portraits of the Rev. John

LORD NELSON SIZE, 4¼ IN. BY 3 IN.

RETURNING FROM PRAYER SIZE, 5⅜ IN. BY 4¼ IN.

Williams, the South Sea martyr, the first of them being his earliest attempt at a portrait in colour. Many of the missionary illustrations were published in sepia as well as in colours, and some, like the rare *Departure of the Camden* (publ. 1838), and the portrait of Mr. Williams were issued as separate pictures. In 1843 Baxter quarrelled with Snow and ceased working for him, though he still continued to execute missionary portraits and other prints illustrating missionary enterprises.

Up to the year 1853, Baxter devoted the greater part of his time to book illustration, and he appears to have worked for a large number of publishing firms. One of his most important productions in this branch of art was the *Pictorial Album or Cabinet of Paintings*, issued in 1837, which ran into a second edition. It contained eleven prints, which in point of quality are at least equal to any of his later performances. Mention should also be made of the excellent illustrations to Sir Harris Nicolas's *History of the Orders of Knighthood*, published in 1842, though Baxter is not responsible for the few lithographs included in these four volumes. In addition to the frontispiece, a carefully drawn portrait of Queen Victoria, the books contain about twenty pictures of

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the ribands, badges, stars, collars, and other paraphernalia of the chief orders of knighthood, including the Garter, Thistle, St. Patrick and Bath. A large proportion of the books illustrated by Baxter contain one picture only, usually the frontispiece, and so great was the novelty of colour prints in those days that the same print frequently was made to do duty in two or more different volumes.

Besides illustrating books, Baxter also produced a number of colour prints for the embellishment of pieces of music, albums, and needle-boxes. But after 1853 he practically abandoned this class of work and applied himself almost exclusively to the reproduction in colour of paintings, and he seems to have felt no scruples in making occasional variations from the originals.

His class of subjects was by no means limited. Still life, portraits, landscapes, interiors and genre, were all treated in turn; sometimes he used his own original designs, and sometimes he reproduced the work of others. In the majority the level of technical accomplishment is undoubtedly high.

His colour prints were issued in many different sizes and styles, the printed surface varying in dimensions from two square inches or even less to nearly four square feet. Ten or twelve of the smaller ones were often printed together on the same sheet of paper, and some were surrounded by an ornamental bordèr. But as a rule his pictures were printed on stout paper and then mounted on cards, with his name and address and the title of the print embossed beneath. In certain cases a coat of varnish seems to have been applied on top of the colours, which has the effect of making the prints resemble oil paintings, the resemblance being emphasized if in course of time the varnish has become cracked. This has happened noticeably in the case of the print *Summer—Gathering Roses*, in the British Museum collection.

Baxter obtained his patent just about the time when Owen Jones was endeavouring to produce similar results by means of successive colour printings from litho stones or zinc plates. For about twenty-five years both methods were being developed side by side, but eventually the more modern types of chromo-lithography prevailed, and since then Baxter's process has never been revived.

In 1901 a member of the inventor's family presented to the trustees of the British Museum a representative though not quite complete collection of the prints.

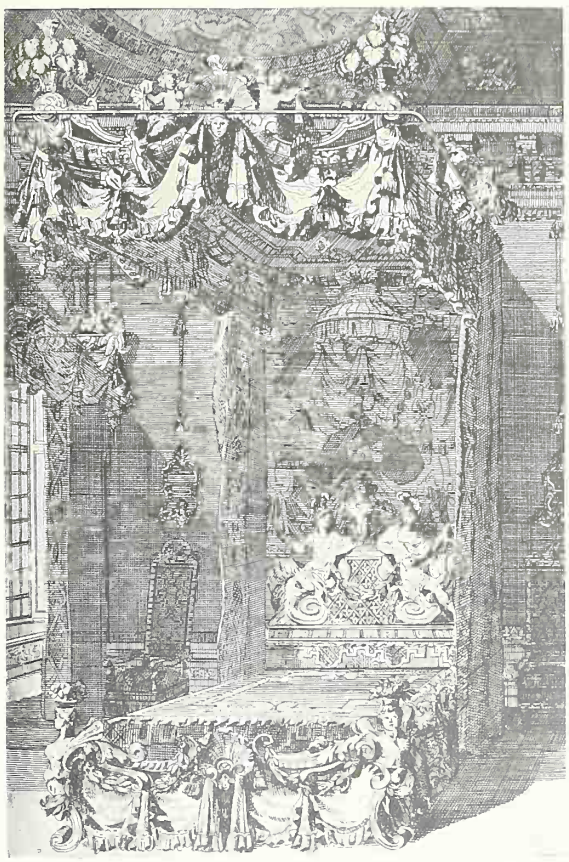
[Prints kindly lent by Mr. Theodore Lumley.]

CIRCASSIAN LADY AT THE BATH SIZE 6 IN. BY 4⅜ IN.

Daniel Marot

By O. Brimyard

DANIEL MAROT was perhaps the most talented of the many architectural decorators who flourished in Northern Europe during the reign of Louis XIV. Owing to force of circumstances which compelled him to leave his native France in early manhood, he practised his abilities mainly for the benefit of the Dutch, at the same time, as the events of his life will show, exercising a certain influence over the arts of England in the early eighteenth century. Records of his life are few, obscure and conflicting. He is said to have been born in Paris in 1653 or 1655 and to have been the son of Jean Marot, the famous French architect and engraver. He started life by studying architecture and engraving under his father, but, at the same time, was considerably influenced by Jean Lepautre. Unfortunately for France Daniel Marot was a Protestant, and at the outset of his career was compelled to flee the country by the Revocation of the Edict of Nantes. This measure, originally granted by Henry IV. to allow toleration of worship to his subjects, was revoked in 1685 by the aggressive policy of Louis XIV., and thousands of Protestants, thus forced to abandon their homes, settled in neighbouring countries, particularly in Holland and England. Among them were numbers of skilled workmen in various trades. The talents and the knowledge of these exiles were thus devoted to the countries of their adoption, and the foundation in England of the Spitalfields silk industry is but one of many results of Louis XIV.'s drastic action. Daniel Marot sought shelter at the Hague, where employment was found for him by William, Prince of Orange. The Audience Chamber at the Hague was built after his designs, and the designs for the market places at Amsterdam and at the Hague are also attributed to him. He engraved in 1686 a representation of the Great Banquet given at the Hague in honour of the Prince of Orange.



DESIGN FOR A BED BY DANIEL MAROT

Much of his energy, however, seems to have been devoted to publishing engraved designs for all kinds of interior decoration and furniture. It was characteristic of the Dutch people to lavish attention on the

interior of a building rather than concern themselves with its external appearance, and the flexible genius of Daniel Marot readily adapted itself to conditions demanded by the climate of the country and the temperament of its inhabitants. His designs cover the whole field of the interior decoration of the house. Among them can be found suggestions for complete rooms, sections of panelling, chimney-pieces, ceilings, friezes, cornices, bedsteads, tables, chairs, stools, mirrors, sconces, picture frames, clocks, personal jewellery, snuff boxes, painted panels, tapestries, wall hangings, damasks: in fact, no object of domestic utility was too trivial for his fertile imagination to embellish.

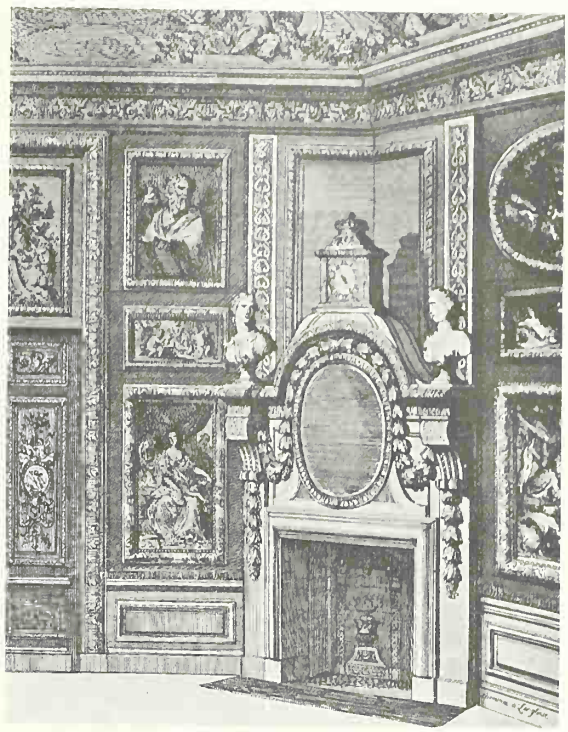
At times his fancy would lead him to the planning of gardens where lawns, paths, and beds arrange themselves, on paper, into ingenious and almost humorous patterns. At other times he seems to have amused himself by designing tombs for famous persons, one most magnificent example, never presumably executed, being intended for his patron, the Prince of Orange. He is credited, moreover, with the arrangement of the firework display given in 1702 on the celebration of the victories of the Allied Forces over France and Spain.

When William was invited to share with his wife the throne of England, Daniel Marot accompanied him across the channel. The title of Architect to the King of Great Britain was then conferred on him. It is doubtful, however, if William was at any time prompted by a desire to improve the condition of the arts in England, and Marot's invitation to accompany him was probably due to the fact that the King preferred to surround himself with familiar faces, never outliving his deep-rooted mistrust of the English. His policy, moreover, in accepting the throne was not so much to further the interests of Britain as to assure her alliance with Holland against Louis XIV. and thus preserve the balance of power in Europe.

ENGLISH CHAIR IN THE STYLE OF DANIEL MAROT FROM THE OLD PALACE, RICHMOND

Hampton Court was the one English building in the improvement of which William seems to have been much interested. As far as possible, he made Hampton Court the centre of both his public and his private life; and the superintendence of the building operations then in active progress provided him with a certain relaxation from strenuous affairs of State. It would be natural, therefore, to expect that Daniel Marot, having followed him to England, would be employed in the embellishment of the additional buildings, which Sir Christopher Wren was at that time grafting on to the old structure of Cardinal Wolsey. But although the names are known of many of the craftsmen who worked under Wren, Marot's does not appear to be recorded. Still, some of the features of the interior decoration of the new palace are strongly marked with the characteristics of his style. Corner chimney-pieces, rare in England at this period, exist both at Hampton Court and in Marot's engravings, and there are in the palace other chimney-pieces inset with mirrors which resemble his designs in proportion, arrangement and general character. Again, those abnormally lofty beds, crowned with plumes and festooned with hangings, more exaggerated at Hampton Court than elsewhere, have the same qualities of fantastic extravagance which Daniel Marot delighted to suggest in his designs. And certain decorative features typical of his manner can be found on other furniture at Hampton Court. There is, for instance, a set of gilt furniture including a table, a screen, stools and candlestands, ornamented with arrangements of scrolls enriched with acanthus foliage, pendants of husks, and, here and there, a female mask, all of which are motives of ornament almost invariably employed by Daniel Marot; and the excellence of design and workmanship in these examples, in every respect more technically perfect than the work of

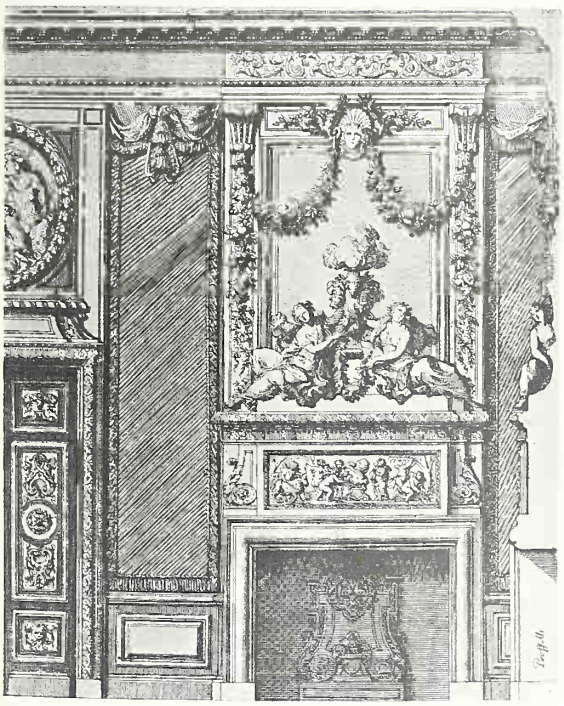
English designers of this period, lends colour to the theory of Marot's possible authorship. One of his garden designs, moreover, is signed "Parterre d'Amton-Court, inventé par D. Marot." All things considered, therefore, it is not unreasonable to suppose that Marot may have supplied ideas, offered suggestions, perhaps furnished sketches for the interior decoration and furniture of the palace which his royal master was endeavouring to make a rival of Versailles.



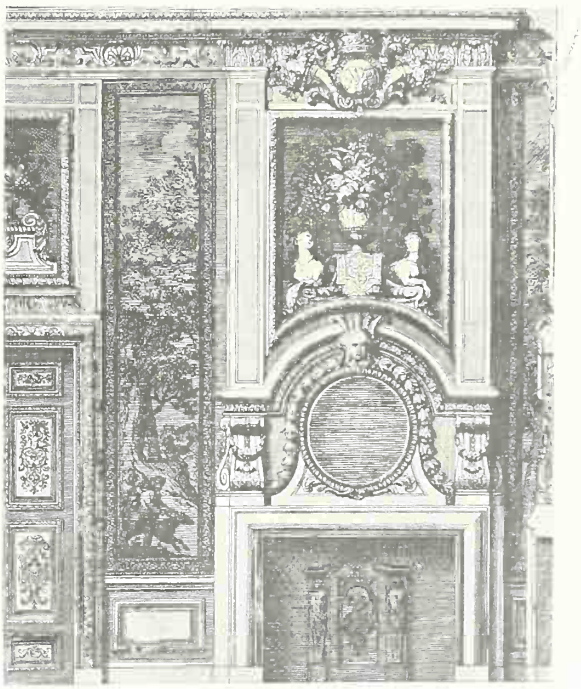
DESIGN FOR A CHIMNEY-PIECE BY DANIEL MAROT

In many of his designs Marot introduced the Royal Arms of England or the cipher of William III., and sometimes signified by inscription that the object depicted was intended for the king of England. Such, for instance, is the engraving of a carriage inscribed "Manefiecke Caross van syn majestayt van Groot Bretagne gemackt in de Haegh. de 20 July 1698." The Royal Arms of England occur on a series of tapestries as well as on horse-trappings, fire-backs and on other designs which his unfettered imagination was devoted to producing.

In 1712 there was published at Amsterdam "Oeuvres du Sieur D. Marot, architecte de Guillaume III., roy de la Grande Bretagne, contenant plusieurs pensées utilles aux architectes, peintres, sculpteurs, orfèvres, jardiniers et autres." This collection of engravings gives the best idea of the characteristics of his style as well as the versatility of his genius.



DESIGN FOR A CHIMNEY-PIECE BY DANIEL MAROT



DESIGN FOR A CHIMNEY-PIECE BY DANIEL MAROT

DESIGN FOR A CEILING BY DANIEL MAROT

The countless variety of objects here depicted are admirable studies in design, rich in display of ornament yet untrammelled by superfluous detail, shewing wonderful fertility of invention combined with remarkable restraint in application. It is not improbable that towards the middle of the eighteenth century this work came into the hands of Kent, Chippendale, and other English furniture designers. Ingenious ornamental devices which they from time to time made use of had been given to the world by Marot twenty or thirty years earlier. Marot designed a Chinese room complete in detail, having panelled walls painted with Chinese figure subjects, and chimney-piece of Chinese design elaborated with a multitude of small shelves bearing pots of various shapes. Several years afterwards Chippendale, in quest of novelty, familiarised the British public with just such a scheme of decoration. And Kent's familiar designs where the face of a woman stands out from scrolls and festoons, seem to carry a dull echo of Daniel Marot without the true ring of the original.

The later years of the life of this somewhat neglected genius are wrapped in absolute obscurity. There is reason, however, for supposing that he was still alive in the year 1718. Living as an exile from his native land, treated no doubt as a foreigner by the Dutch, and apparently more or less surreptitiously smuggled into this country, Daniel Marot is the property of no nation and has, therefore, escaped the biographers of France, Holland, and England. Yet his influence was great. Throughout his career he carried on the traditions of the school of brilliant Frenchmen among whom he had been educated, and, by means of the Dutch channel, spread abroad countless models of study which, in their display of brilliant qualities, have never before nor since been rivalled.

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HISPANO-MAURESQUE CARPET

In the possession of Messrs. Lenygon & Co.

Pictures

French Art of the Eighteenth Century in the Berlin Royal Academy

By Charles Rudy

French art of the days of the Pompadour and Du Barry has a peculiar charm of its own that must appeal to the most insular of connoisseurs. It is the age of the court splendours of a Louis XV. and XVI., of the *scènes galantes* at Versailles and the Tuileries, of the *histoires scandaleuses* that inspired engravers, and of the sarcastic epigrams of men like Voltaire. It is the epoch *par excellence* of aristocratic art. The sensuousness of the brush is not lewd; the irony of etchers not insulting. Yet both are at times terse in their mode of expression; and in many of the portraits of the epoch is to be seen, behind the plastic exterior of the model, the artist's own scepticism as regards the purity of that model's soul. But, ever and without exception, the art creations of the period were wrought with a view to interest and appeal to the courtiers and courtisans, to the connoisseur, and not to the masses. There is nothing democratic either about the subject chosen, its pose or the colours that portray it; and the whole, when we come to examine it, resembles more a *miniature en grand* than a canvas according to our modern ideas of such.

These are the impressions conveyed most powerfully

FÊTE CHAMPÊTRE BY J. B. PATER IN THE COLLECTION OF THE GERMAN EMPEROR
PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

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to the mind of the visitors spending a morning in the Berlin Royal Academy, where, under the patronage of the Kaiser, a unique collection of eighteenth century French canvases is now on view. Private galleries in France, Germany, and Austria have lent their treasures, and foremost amongst the exhibitors is the Kaiser himself, whose works by Watteau and Pater, to say nothing of those by Nattier and Lancret, are among the most characteristic genre pictures of the epoch. Don Jaime, the Pretender to the Spanish throne, is the proprietor of Vanloo's masterly portrait of *Louis XV. as a Child*, done in his very best style, and among other pictures, Baron de Rothschild exhibits Boucher's striking portrait of the Pompadour and his no less delightful *Girl on a Sofa*. The latter is one of the gems of the exhibition. It is so thoroughly French in every detail, in the contrast of a red skirt against a blue background, in the masterly rendering of light and shadow on cloth texture, in the impertinent display of two dainty naked feet, and in the sensuous *laissez-aller* of the pose. According to the catalogue the model was the not unknown Miss O'Murphy of the period; but whatever her nationality, the painter was French, and thoroughly French.

THE DANCER CAMARGO (DETAIL) BY N. LANCRET IN THE COLLECTION OF THE GERMAN EMPEROR

The pictures are admirably hung under an even light, and two rooms are full of etchings, sketches and engravings of the period. Rococo gems, fans, watches, etc., in vitrines give a peculiar far-away charm to the atmosphere, as do bronze and marble clocks and busts, foremost among the latter being beyond question Houdon's *Voltaire* (Royal Academy of Sciences, Berlin), about which it is difficult to decide whether it is the caricature of a man or the portrait of some demon disguised as such. It is a marvellous piece of work, but doubtless the model's striking personality helped the artist in his task. In another room are the Gobelins, the famous tapestries belonging to the French Republic, and representing in pale tonalities (whites, "washed" yellows and mauves) the history of Esther. They are exquisite in their shades, but can they be compared with the Gobelins in the Royal Palace at Madrid, or with those purely Spanish tapestries of Santa Barbara, the cartoons of which were painted—or at least many of them—by Goya?

There are several pleasant surprises in store for the visitor to the exhibition, and it is to these that I wish more particularly to refer. The conventional park and garden scenes of Watteau, Pater, and Lancret are too well known to require special mention; and two of the best, in the Kaiser's possession, are here reproduced. Fragonard is deserving of more than a few words only, especially in two pictures, *The Pasha* (Dr. Charcot, Paris) and *Venus at the Toilet* (M. Peytel, Paris): the former is flooded with a pale and yet brilliant yellow light, in which the white figure of the Pasha seems to be petrified. In the second are to be observed the realism of the nude, quite different from the exquisite and delicate nudes of the period, and the rough-and-ready way in which the Cupids have been

painted. These two pictures show Fragonard to have been one of the most genial artists of his day, and one of France's first impressionists.

Greuze offers another pleasant surprise. We are accustomed to him as the painter of sentimental girls' heads, as, for instance, his *Girl Listening* (Gräfin Harrach, Berlin), but here we find him represented by a portrait, the engraver *Wille* (M. André, Paris), that is full of vigour and energy, with no lingering echo of softness either in the use of colour or in the lines.

The number of portraits exhibited does credit to the painters of the courts of the three Louis's. Lebrun's *Marie Antoinette* (M. Kraemer, Paris) has a place of honour in the first room. Nattier has several beautiful ladies' faces, foremost among them being his famous *Lady with a Pink* (Baroness de Rothschild, Paris), and Drouais four or five of his portraits of children, such as *The Viscount de Beauharnais*, in rich, warm colours (M. Fitzhenry, Paris), and the dark, expressive *Portrait of a Boy* (Baroness de Rothschild, Paris).

There is one portrait, however, that seems to rise up and above those exposed in the salon, and to take its place among the greatest of all times. I refer to Watteau's portrait of *Elisabeth Desfontaine* (M. Reyre, Paris)—an elderly lady who must have been beautiful when she was young, but whose face is full of remarkable expression, with a lace Valenciennes scarf falling gently around her head. This scarf is in its turn framed by a black silk shawl, dropping in graceful folds to the shoulders. The low neck dress is adorned with a big black bow. The composition, as will be seen from the above description, is in every way simple and harmonious; as for the execution, rarely—and perhaps more rarely in the French art of the period—has the painter put more expression into a face. It is one of those faces that live, that, having been seen once, can never be forgotten.

VENUS, MERCURY AND CUPID BY BOUCHER IN THE COLLECTION OF THE GERMAN EMPEROR
PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

There are also two companion pictures, *L'Enseigne*, belonging to the Kaiser and attributed in the catalogue to Watteau. A big interrogation point ought to follow the painter's name, however, as there is hardly a doubt existing to-day that these two pictures are a copy, cut in two, of Watteau's famous *Sign for a Painter's Shop*, finished in eight days for his friend Gersaint. The original painting—of which Pater made a faithful copy, now in the collection of M. Edgar Stern—was likewise cut in two in order to make companion pictures. One of these has been lost; the other (the left half) is in the possession of M. Léon Michel-Lévy, and unfortunately does not find a place in the salon beside the Kaiser's copy. The comparison would be interesting; as far as I can personally remember, the Michel-Lévy painting is warmer, softer, and the figures more life-like, with a peculiarly half-impressionist lure that is totally absent in the Kaiser's canvas, the figures of which are colder and stiffer. Nor is the heliotrope gown of the lady in the foreground so pronouncedly "Watteau-like" in the last-named picture.

An artist about whom no mention has as yet been made is Chardin. He has a room almost to himself, and were the exhibition to be limited to this alone, it would still be worth visiting. As a painter of still life Chardin must take a high place in the history of Art. There are certain reminiscences of Dutch and Flemish pictures in his technique, but we forget this when standing in front of his *Dead Partridge* (Grand Duke of Baden); his *Cook Peeling a Lemon*, and its companion picture, *Cook Peeling a Turnip*, both in the possession of Duke Johann von and zu Liechtenstein, Vienna. His genre scenes, such as *Before Going to School*, and the companion picture, *Coming Home from the Market*, which belong to the same owner as the last two, are so quiet, and such precision is given to smaller details, that we would hardly be sinning were we to catalogue them as still-life pictures. As a portraitist he does not appeal so much, though light and shadow are admirably caught, in almost an impressionist way, in his *Portrait of Sedaine* (Count Gerard de Ganay, Paris). The Kaiser is also the owner of a characteristic Chardin which has been exhibited likewise — namely, the well-known genre picture entitled *Sealing a Letter*.

BUST OF VOLTAIRE BY HOUDON IN THE ROYAL ACADEMY OF SCIENCES, BERLIN

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur Magazine *who may be able to impart the information required by Correspondents.*]

Portrait of General Washington.

Dear Sir,—I am enclosing a photograph of the oil painting of General Washington to be produced in The Connoisseur Magazine. The painting seems much darker in the background. It was sent over to England in 1784, and has been in our family ever since.

Yours truly,
J. E. Richmond.

PORTRAIT OF GENERAL WASHINGTON

Unidentified Painting.

Dear Sir,—I would be much obliged if you would kindly insert in your enquiry column a copy of the enclosed photograph of a picture in my possession. I should be grateful for any suggestion that might be made as to the identity of the painter. The picture has been in my family for upwards of forty years. I know nothing of its previous history. It measures 48 in. by 36 in., and, so far as I have been able to discover, is unsigned.

Yours faithfully,
J. Sefton Sewill.

UNIDENTIFIED PAINTING

Portrait of Hannah Lightfoot.

Sir,—I should be glad if any of your readers could tell me if there has ever been a picture in the Royal Academy, or any other London gallery, representing the first sight or meeting of Hannah Lightfoot, the Fair Quaker, by the Prince of Wales, afterwards George III. I seem to recall such a picture, but cannot remember when or where I saw it. The subject certainly lends itself for treatment.

I should also be very glad if anyone could tell me anything about the portrait of *The Fair Quaker* at Knole Park. It is stated in the catalogues to be by Sir Joshua Reynolds, but is not mentioned, I believe, in any list of his works.

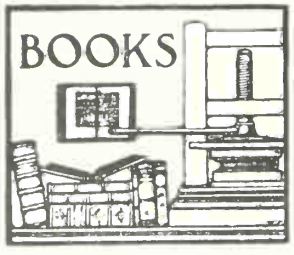
Faithfully yours,
Mary L. Pendered.

Drawings by Paul Sandby.

Dear Sir,—Referring to the letter of enquiry appearing in the December Number, I have an original drawing by Paul Sandby, R.A., of *Warwick Castle*. It was painted in body colours for my great-aunt, Catherine Gravatt, in 1803. Paul Sandby used, I believe, to give drawing lessons at the Royal Military College, Woolwich, and my great-uncle, Col. Gravatt, was, I believe, Commandant there at the same time: hence, no doubt, the association. Sandby painted two other pictures for Col. Gravatt, which I have—one in 1794 of *The Eagle Tower, Caernarvon Castle*, and the other in 1802, of *Conway Castle*.

Yours faithfully,
L. S. Hartcup.

Of late a considerable number of rare and costly books and occasionally whole libraries have been sent from the United States to London for sale, presumably in the belief that better prices are paid here than there. However that may be, there is no doubt of the tendency, the latest instance having reference to the important library of the late Mr. William Wheeler Smith, which Messrs. Sotheby sold on December 13th and three following days. This library had been despatched from New York, and there can be very little doubt that the transfer on the part of the executors was a wise one, for although many of the books were of world-wide interest, others, on the contrary, were essentially English in their character. This collection was catalogued in 1,021 lots, and realised £5,333, a large sum, which, however, is reduced very considerably, on a general view of the library as a whole, when £1,550, the price paid for *La Bible Hystoriaux*, an illuminated French MS. on vellum, is taken into consideration. This was a finely written and splendidly illuminated manuscript, containing no less than 312 square miniatures, remarkable for their accurate delineation of the costume—ecclesiastical, civil and military—architecture, and domestic manners and customs of the fifteenth century. Another manuscript containing 174 square miniatures, almost equally remarkable for the same reason, sold for £470. This was *Les Trois Pelerinages: de la Vie Humaine, de l'Ame et de Jesus Christ*, of Guillaume de Guilleville, also ascribed to the fifteenth century, and well known in its printed form (e.g., the publication issued by the Roxburghe Club, 1893-7) for its supposed connection with the *Pilgrim's Progress*. It will be seen that these two manuscripts realised considerably more than a third of the sum total obtained for the entire library.



On looking over the catalogue, the first thing to strike the eye is a long list of editions of the *Emblemata* of Andreas Alciatus, none of which, however, realised very much. A copy of the first edition of all, 1531, small 8vo, sold for £9 5s. (old vell.); the Aldine edition, the only one from that press, 1546, small 8vo, £7 5s. (mor. ex.); the first edition in Italian, 1549, 8vo, £1 18s. (cf. ex.); and the first edition in French, containing 113 cuts, said to be by Jollat, 1536, small 8vo, £12 (mor. ex.). All the rest were comparatively unimportant, several, indeed, realising no more than a few shillings each. Next comes a long list of books printed by the Bibliophile Society of New York for its members, chief among which were the Latin text of the *Odes and Epodes of Horace*, 1891, £12 (russ. ex.); *Major André's Journal*, 2 vols., 1903, £11 (vell., gilt); and *Charles Lamb's Letters*, 5 vols., 1906, £6 15s. (orig. bds.). The catalogue of Mr. Smith's library was arranged in alphabetical order throughout, as all sale catalogues ought to be whenever possible; and as the entries can be conveniently followed as they occur, we come next to Boccaccio's *De la Genealogie des Dieux*, printed by Anthoine Verard in 1498. Though this copy had the first leaf in facsimile, it sold for £89 (mor.)—a tremendous advance on the old prices. In 1891 a sound copy of this edition realised £34 10s. (cf.), and two years later another realised but £16. Since then nothing has been seen of the book in the auction rooms. An early and rare edition of *Cæsar's Commentaries* in French, 1502, 4to, sold for £14 10s. (mor., g.e.); and then we have Higden's *Polychronicon*, printed by Caxton in 1482, folio, £165 (mor.), of which only three perfect copies are known to exist. This one had 294 genuine leaves, and the price paid for it cannot be considered high seeing that a single leaf printed by Caxton may be worth anything up to £2 or £3, and any book by him, perfect or not, is certain of substantial recognition. The most extensive collection of editions of the *Dance of Death* we remember to have seen comes next in order. It occupied ten closely-printed pages of the catalogue, while a list of books by or relating to the celebrated Dr. Dibdin—"Foggy Dibdin" as he was somewhat irreverently called—monopolised nearly seven. The prices realised for both these collections (sold in detail) were disappointing, the largest sums obtained being £17 15s. for the first French edition of *Les Images de la Mort*, 1547, small 8vo (mor., antique), and £9 for *The Street Companion*, said to be by the "Rev. Tom Foggy Dibdin," 1825, 8vo (mor.). The list of books by Dibdin is very instructive, some of them being out of the way and rarely met with. It is clear, however, that Dibdin's pedantic and oracular style of

writing does not appeal to this generation, and that bibliography as it was viewed in the rosy light of a hundred years ago is practically dead.

Mr. Wheeler Smith had also formed an extensive collection of books issued by the Grolier Club of New York, but here again the prices realised were small, the highest being but £3 14s., obtained for the *Catalogue of Original and Early Editions of English Writers*, 1893, of which 400 copies were printed on Holland paper. The single leaf from the *Catholicon* of Balbus of Genoa, printed by Gutenberg at Mayence in 1460, was really more important from a bibliographical point of view than any of these Grolier Society books, and, moreover, it realised the substantial sum of £10 5s. Hain's *Repertorium Bibliographicum*, 4 vols., 1826-38, and Dr. Copinger's *Supplement*, in 3 vols., 1895-1902, together 7 vols., brought £12 15s. (hf. mor. and cl.); St. Jerome's *Epistolæ*, as revised by Joannes Andrea, 2 vols., 1476-9, folio, £19 15s. (modern imitation monastic binding); *Historic and Artistic Bookbindings from the Library of Robert Hoe*, 2 vols., 1895, folio, £14 (hf. mor.), and a number of very scarce early sixteenth-century Books of Hours, among which the following are especially noticeable:—*Horæ ad usum Romanum*, printed at Paris by Kerver in 1502, 8vo, £32 (orig. French oak bds.); a similar book, also printed by Kerver in 1502, but a larger-sized 8vo containing 29 lines to a full page, £45 (modern mor.); Kerver's edition of the same work printed in 1504, £10 (modern mor., short copy); the *Horæ ad usum Romanum*, printed by Simon Vostre in 1508, small 4to, £55 (old French mor.), and another edition printed by the same in 1506, £24 (modern mor.); Godard's *Horæ* of 1515, small 4to, £34 (repaired, modern mor.); and three similar works printed by Hardouyn, without date but according to the calendars in 1513, 1524, and 1526. These were in modern bindings, and realised £25, £35, and £7 respectively, this last for an imperfect copy. It is worthy of note that many of these service books had their woodcuts illuminated, thus resembling to some extent, at any rate, the ancient manuscripts they had supplanted.

Not wishing to enter into the details of this sale at inordinate length, it may just be stated that a copy of the first edition of Lloyd's *History of Cambria*, 1584, small 4to, realised £20 (finely bound by Roger Payne); *Missale Secundum Ritum Casinensis Congregationis*, 1506, folio, £25 10s. (mor. ex.); *Nash's Mansions of England*, the four series complete, 104 plates mounted and coloured like drawings, 1839-49, folio, £39 (in four portfolios); Petrarch's *Sonetti, Canzoni e Triomphi*, the first edition, printed at Venice in 1470, folio, £85 (old vell., some leaves inlaid and others mended); an extensively illustrated copy of Pilkington's *Dictionary of Painters*, extended to 8 vols., 4to, 1801, £60 (mor. ex.); a large number of works by Piranesi, all with original Roman impressions of the plates, the most noticeable being *Le Antichita Romane*, 5 vols., 1784, folio, £17 (russ., g.e.); and *Vedute di Roma*, 2 vols., n.d., folio, £44 (russ. ex.); the original edition of Plutarch's *Vitæ Parallelæ Latinæ*, printed at Rome about 1470, folio, £32 (old russ.); the third edition of *Queen Elizabeth's Prayer-Book*, 1590, small 4to, £25 (mor., g.e.); *Shakespeare's Comedies, Histories, and Tragedies*, the second folio, 1632, with title and verses opposite in facsimile, £42 (mor. ex.); a copy of the fourth folio of 1685, £47 (old cf., some leaves stained); and the *Lucubrationes* of Robert Whittington, £26 (mor., g.e.). This scarce, small 4to volume was printed, without date, by Wynkyn de Worde, and has his Caxton device, consisting of a sun, two planets, and 18 stars, at the end.

The remainder of the month of December, as also the whole of January in this present year, were spent unprofitably so far as the sale of books is concerned, there being no activity whatever in the face of the Christmas festivities and the election excitement which immediately followed their close. On December 15th and 16th Messrs. Puttick & Simpson held a miscellaneous sale, and at this the "National edition" of *Dickens's Works*, 40 vols., 8vo, 1907, realised £12 15s. (cl.); Goldsmith's *Retaliation, a Poem*, the 1st edition of 1774, bound up with other pieces, £18 (old cf.); *The Houghton Gallery*, 2 vols., atlas folio, 1788, £22 10s. (mor.); Hutchins's *Description of Virginia, Pennsylvania, Maryland, and North Carolina*, 1778, 8vo, £9 (orig. bds., with label); Pyne's *Royal Residences*, 3 vols., 1819, £13 10s. (hf. mor. ex.); and a complete set of original editions of the works of Charles Lever, comprising 53 vols., all in the original cloth or boards as issued, £62, this being the most comprehensive collection met with for a long time. Messrs. Sotheby's sale of December 17th consisted mainly of books in "parcels," though here and there an occasional work of more importance is observable, as, for instance, Harris's *Portraits of the Game and Wild Animals of Southern Africa*, 2 vols., impl. folio, 1840, containing 30 fine coloured plates, £15 15s. (hf. mor.); and the Edition de Luxe of *George Meredith's Works*, 32 vols., 1896-8, £13 (buckram, uncut). There was, however, little to attract attention in this collection, and the same may be said of the books sold by the same firm on December 20th—the last sale of the year 1909. As these partly belonged to the executors of the late Mr. J. H. Shorthouse, the author of *John Inglesant*, an interest attaches to them apart altogether from their price in the market, and just a few words may be said about the character of the library formed by this masterly writer, whose chief work has become a classic.

This library occupied but fifteen pages of the catalogue, and consisted mainly of the works of modern writers, chiefly poets and essayists, or of modern editions of the works of old authors, as, for example, Samuel Butler, Defoe, Goldsmith, George Herbert, Robert Burton, Bacon, and Sir Philip Sidney. It was, in fact, a good general small library such as any man of letters might be expected to form at the present day, with a few books on special subjects added. These consisted mainly of works treating of magic and witchcraft, and several books written by Mr. Shorthouse himself, including the proof-sheets of *John Inglesant* with the usual manuscript corrections and alterations, £32, and a presentation copy,

with inscription, of the Edition de Luxe of the same novel, 3 vols., 1902, £2 14s. (as issued). The whole library, excluding a number of coloured and other engravings, sold for but a little more than £200, which, of course, is nothing at all in these days of inflated prices often paid for books of a certain very special kind, as, for instance, the original and extremely rare edition of Gray's *Ode on a Distant Prospect of Eton College*, which Dodsley published in 1747 at the price of sixpence. During the last twenty-five years no copy of this four-leaved pamphlet has been seen in the London sale-rooms, and the one sold by Messrs. Hodgson on January 11th for £50 10s. may fairly be regarded in the light of a very important literary curiosity. The particular copy was unbound, and had the edges soiled and repaired, but, as in compensation for these defects, was uncut, or appeared to be in that condition, as it measured some 13 in. by 8½ in. The reason of scarcity of the original editions of this ode is dependent upon several factors. Being issued at a cheap rate, it would, no doubt, be regarded by those who bought it as an ephemeral publication not worthy of any special care; and, secondly, its large and inconvenient size would add greatly to that risk of destruction which seems to threaten the existence of all early literary efforts, for this was Gray's first venture on classic ground.

The remainder of the month of January was productive of very little. On the 13th, Messrs. Puttick & Simpson sold a miscellaneous collection, the 644 lots in the catalogue realising £898; and on the 26th, Messrs. Christie, Manson & Woods entered the field with a number of books, the property of Mrs. Hartmann, removed from White Lodge, Richmond Park. Messrs. Hodgson held a two days' sale, commencing also on the 26th. Among the books sold on these occasions, the following are worthy of special notice. The very fine collection of Sir William Fraser's Family Histories, sold at Puttick's, comprising *The Red Book of Grantully*, 2 vols., 1868, £6; *The Annandale Family Book*, 2 vols., 1894, £10 10s.; *The Earls of Cromartie*, 2 vols., 1876, £6 10s.; *Memorials of the Montgomeries*, 2 vols., 1859, £6 10s.; *The Frasers of Philorth*, 3 vols., 1879, £6 15s.; *The Chiefs of Grant*, 3 vols., 1883, £12 5s.; *The Lennox*, 2 vols., 1874, £6 5s.; *The Carnegies*, 2 vols., 1867, £10; *The Maxwells of Pollok*, 2 vols., 1868, £6 10s.; *The Stirlings of Keir*, 1858, £11 5s.; *The Elphinstone Family Book*, 2 vols., 1897, £6 10s.; *The Book of Carlaverock*, 2 vols., 1873, £11 10s.; *The Scotts of Buccleuch*, 2 vols., 1878, £11 5s.; *The Red Book of Menteith*, 2 vols., 1886, £10; *The Douglas Book*, 4 vols., 1885, £18; *The Melvilles*, 3 vols., 1890, £6 10s.; and *Memorials of the Earls of Haddington*, 2 vols., 1889, £5 5s. All these books were bound in morocco with edges gilt, and presented an imposing appearance. The 31 etchings of *Bull Fighting*, ascribed to Goya Lucientes, 1813, folio, sold for £50 (hf. mor.); Woodward's *Caricature Magazine*, containing 143 coloured caricatures by Rowlandson and others, 2 vols., folio, 1821, £16 (orig., hf. mor.); Catlin's *North American Indian Portfolio*, 25 large coloured plates, 1844, folio, £15 10s.; The *Cambrian Archæological Association's Journal*, from the commencement in 1846 to 1899, together 53 vols., 8vo, £14 5s. (cl. and hf.); and two volumes by George Meredith, each with inscription, "H. D. Traill from his friend George M." These were *Poems*, 1892, and *Ballads and Poems of Tragic Life*, 1887, the amount realised being £8 in each instance.

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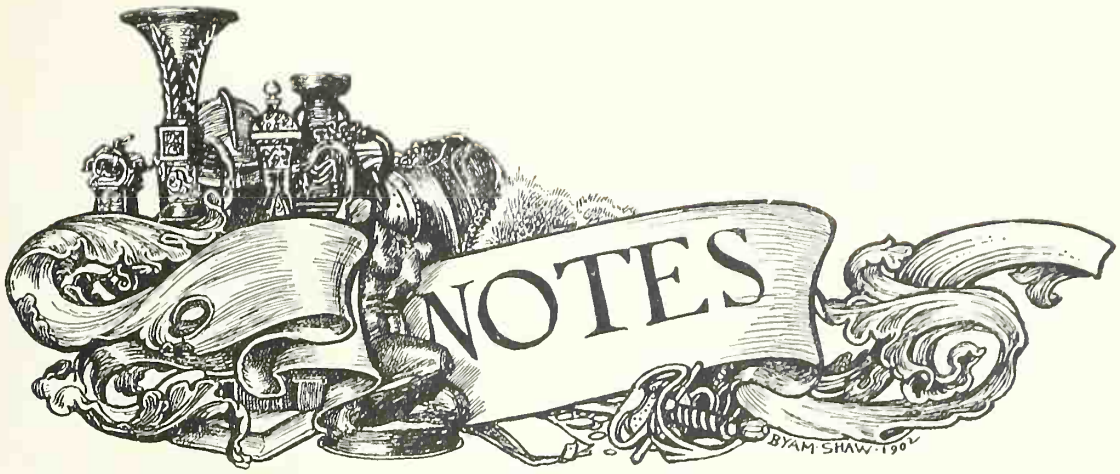
A PRINCE OF FRANCE
BY NATTIER
In the Prado, Madrid



Posset Pots

On looking over some back numbers of The Connoisseur Magazine (January, 1905) I came upon an interesting article on "Pottery and Porcelain," by Wm. Turner. Among various illustrations the writer shows (example ix., p. 49) a posset pot of "brown salt-glaze Crich ware."

As I happen to have a posset pot which I take to be of the same make, though of a much later date, it may be of interest to your readers. My example, as well as being dated, gives the owner's name, address, and occupation, and is certainly more ornate than the pot previously illustrated dated 1717.

Round the lip is a very artistic design of vine scrolling, and on either side of the bowl are shown allegorical groups of figures, which probably some expert can name. The handles are also ornamented. Under the vine scroll is the following inscription:—"Henry Watson, Blacksmith, Fair Field, Nr. Buxton, 1844." It is nine inches high and eleven inches across at the handles. I purchased it a few years ago at Fairfield. I was informed by the vendor that in the locality it was a great ambition to possess one of these named and dated pots. At Christmas and other state occasions posset mugs were filled with ale or wine and cakes, which were handed round to the family and visitors.

I was told that this pot was made at Crich. I cannot find any maker's mark upon it.

An Early Teaspoon

The spoon here illustrated has a perforated bowl and a spiked end. It is silver, and the hall-mark gives the date as 1750. Dr. Johnson tells us that tea was first used in England in 1666, but it was at least another century before it came into general use. Some advocated its use, others roundly condemned it. Mr. Henry Saville writes to his uncle, Secretary Coventry, in disparagement of some of his friends who have fallen into "the base, unworthy Indian practice of calling for tea after dinner in place of pipe and

POSSET POT (FRONT VIEW)

POSSET POT (BACK VIEW)

BURLINGAME PUBLIC LIB.

AN EARLY TEASPOON

bottle." The enemies of the new fashion attacked it as an innocent pretext for bringing together the wicked of both sexes, and ladies were accused of slipping out of a morning

"To Mrs. Thoddy's
To cheapen tea
without a
bodice."

The early teapots were made without strainers in the spout, so that the lady presiding poured the tea into each cup through the perforated bowl, which acted as a strainer. Should the spout become choked, the spiked end of the spoon could be thrust down to clear it. A few years ago I saw at a shop in the City a case containing six ordinary teaspoons and one in the form of the illustration. They were all in filigree work, and dated about 1750. I am aware that these spoons are sometimes called olive and mulberry spoons, but I fail to see what use a perforated bowl would be for eating the fruits named.

No. I.—FURNITURE SUPPORTS OR ELEVATORS

Furniture Supports or Elevators

These stands, I believe, have gone entirely out of use, and are rarely to be met with. The object in using them was to raise a piece of furniture a few inches from the ground, so that the good housewife could remove the dust from underneath.

(No. i.) A man's head in bold relief. It is 5½ in. high, to rest 3 in., at base 4 in. by 4 in. Of these I have a full set of four. They are made in dark glazed earthenware. I procured them about ten years ago from a curio dealer in Great Berkhamsted, Herts.; he had recently got them from an old lady residing in the almshouses there.

(No. ii.) A man's head and neck. It is 4½ in. high, to rest 3 in., at base 3 in. by 2½ in. In white china. I have only one of this set. It came from Ashbourne, Derbyshire. It is highly coloured in red, blue, and green.

(No. iii.) A woman's face in lustre ware. It is 3½ in. high, to rest 2½ in., at base 3¼ in. by 2 in. I have only one of this set. It is probable that the dwarf legs for furniture now in vogue were not in use in former days, but that a plinth was brought down to the ground. Perhaps the exhibition of these examples may bring further information from some of your readers.

No. II.—FURNITURE SUPPORT

No. III.—FURNITURE SUPPORT

A Monument to John Hoppner, R.A.* By C. Lewis Hind

We are told that, after the death of Reynolds and Gainsborough, Hoppner, "the most daring plagiarist of Reynolds," divided the town with Lawrence. So Reynolds, aforetime, had divided the town with Romney. The standard of portraiture had sunk in the Lawrence-Hoppner days if the standard of generosity had risen. Reynolds was certainly ungenerous to Romney, "the man in Cavendish Square"; but Lawrence did not hesitate to praise his rival. After Hoppner's death he wrote: "I sincerely feel the loss of a brother artist, from whose works I have gained instruction, and who has gone by my side in the race these eighteen years." That was in 1810, the year that Hoppner's successful life ended. His death, by-the-bye, was chronicled in the briefest possible manner by the newspapers of the day. Allan Cunningham's biography was published twenty years afterwards, but a long time passed before Hoppner received the recognition that is the due of this versatile man and conscientious painter whose place in the hierarchy of eighteenth century portrait painting is something between Romney and Lawrence.

He had not Romney's art of exquisite pattern-making, of setting a figure in the canvas, and he had not Lawrence's firm facility for depicting smiling, bright-eyed beauties; but there is more variety in his type of the eternal feminine than in Lawrence's procession of lustrous, ringleted ladies. Hoppner was a man of considerable talent, infinitely superior to the Beechey, Owen, Shee crowd that followed him, although Shee could paint a fine portrait on occasion: witness his own portrait in the National Portrait Gallery. Hoppner was a man of parts. Northcote considered that he would have made an excellent lawyer. He was certainly a capable writer and critic, and as in his boyhood he was one of the choristers in the Chapel Royal, music must be added to his other accomplishments. It may be that he took to painting as the line of least resistance, sure of the patronage of the court. The patronage followed as we know, supporting the statement, as to the truth of which there seems to be no doubt, that he was a natural son of George III. He enjoyed thirty years of successful painting, and he produced some charming pictures and many commonplace ones. One recalls his *Frankland Sisters*, the *Douglas Children*, and that lovely lady for which Mr. C. Wertheimer paid so great a price at Christie's in 1905.

Hoppner we are told was irritable. Samuel Rogers said that he had "an awful temper—the most spiteful person I ever knew." Truly he had not the nobility of Sir Joshua of the *Discourses*. Like Gainsborough he believed that he would shape into a great landscape painter if the world would only encourage him, and his attitude towards portrait painting would seem to have been as weariful as that of Gainsborough and Romney, but there was probably more of fatigue in that attitude than real distaste for the work.

The following passage, emanating from Northcote, is a striking piece of self-revelation as to the methods Hoppner adopted in the business of portrait painting. "Hoppner frequently remarked that in painting ladies' portraits he used to make as beautiful a face as he could, then give it a likeness to the sitter, working down from this beautiful state until the bystanders should cry out, 'Oh! I see a likeness coming!' whereupon he stopped, and never ventured to make it more like."

Perhaps it was this cavalier way of treating his art, this lack of sincerity, that induced a Puritanic but penetrating modern critic to refer to him as "Hoppner, that slop of a painter," but as another, a more worldly but an equally penetrating modern critic, has called Hoppner "a man of genius," the choir-boy who became a Royal Academician, and whose best portraits to-day fetch such enormous prices at auction, may rest quietly in his grave.

Hoppner is very poorly represented in the national collections, but there stands now to his honour the monument of this magnificent volume. It is no exaggeration to say that no writer on eighteenth century art or social subjects, no collector, no art library can disregard this *catalogue raisonné*, which has taken eight years to compile, and which has been done as thoroughly as the volume on Romney, published by Messrs. Agnew a few years ago. It contains a life of the painter, sixty-four carefully chosen portraits, a record of his exhibits at the Royal Academy, of the Hoppner sales of 1810 and 1823, and a *Catalogue Raisonné*, alphabetically arranged, extending to over three hundred pages. The research, the labour of identifying the sitters, must have been enormous, owing to the practice until 1798 of suppressing in the Royal Academy catalogues the names of the personages other than royal under such entries as "portrait of a lady," "portrait of a gentleman," and so forth.

Hoppner's fame cannot but be increased by this edifice of industry and expert knowledge, as all doubtful pictures and that mass of sale room "by or attributed to Hoppner" canvases have been excluded. Apart from its interest to students of art, the volume forms a sort of literary "Who's Who" of

* *John Hoppner, R.A.* By William McKay and W. Roberts. (P. and D. Colnaghi & Co. and G. Bell & Sons. 5 guineas.)

those who were sufficiently eminent or beautiful to be limned by the current fashionable portrait painter. Some of the notes to the biographies, extracted from contemporary criticisms, are amusing reading. That from the *Morning Herald* of May 3rd, 1785, for example, beginning: "The colouring of the gentleman is delightful," and that from the same journal on Hoppner's "Jupiter and Io"—"This performance has great merit, the idea of annexing the *features* of the deity to the cloud originated, no doubt, in Correggio—but in justice we must add that the rapture of Io is described by Hoppner with the fullest evidence of human expression."

The modern world is quite agreed to permit the Fancy and Heroic subjects of Hoppner, as of Romney, to rest in limbo. His pretty women, his pretty children, are what we like. At the present moment seductive *Mrs. Williams* in a mob cap floods the print shops, and some of us have a soft place in our hearts for *Mrs. Michael Angelo Taylor* (what a name!) *as Miranda*, for little *Miss Papendiek*, and for little *Princess Mary*, thirteenth child of George III., whose wild rose freshness brightens one of the solemn rooms of Windsor Castle.

Our Plates

Of Nicolaes Maes, the painter of the plate *Boy as Archer*, reproduced in the present number, little is known. One of the best of the Dutch genre painters, he was born at Dordrecht in 1632, and studied under Rembrandt. His figures are finely drawn and their action is perfect, as will be seen in the painting reproduced. Several fine examples from his brush are in the National Gallery, while others are at the Ryks Museum, Amsterdam (where he died in 1693), Berlin, Brussels, Dresden, St. Petersburg, and numerous private collections.

The portrait of *A Prince of France* is a typical example of the work of J. M. Nattier, in the Prado, Madrid.

A Spanish Carpet

In the household of the Middle Ages the carpet was simply a covering, whether it was for a table, bench, wall, cupboard, or floor—in the last case it was generally described as a "fote" carpet. By the evidence derived from pictures, illuminations, and inventories, carpets for the greater part were imported from the East or copied from Eastern models. Lists of royal furniture, such as the inventory of the effects of King Henry VIII., show what a vast proportion of these carpets were of Eastern origin, whether Turkish or Venetian (which was the term used to describe the Persian carpets imported through Venice). Henry VIII. had a fair collection of carpets of "English making," and also Spanish rugs or carpets. The craft of carpet weaving in Spain was doubtless a legacy from the Moors, who had famous manufactories at Granada, etc., while the Spanish wool was of excellent quality, being in demand for making tapestries in Flanders in the sixteenth century.

The history of Spanish carpet weaving has yet to be written, and an efficient classification of the different types of carpets accomplished. Some appear to show comparatively slight traces of Moorish influence, notably those of the eighteenth century, and the "wreath" carpets; others again are nothing but direct imitations of Turkish carpets; while in a third class, although the Eastern influence is predominant, there is no doubt for a moment of the Spanish origin, with a suggestion of the weavers being Mahommedans living in Spain.

In this class may be included a magnificent specimen of Spanish weaving which belongs to a remarkable collection of carpets at 31, Old Burlington Street, W., measuring about 22 ft. by over 16 ft. This carpet is of a rare type, and one not represented in our national museums. Upon a ground of deep blue the designer has placed curious geometrical features and strictly conventional floral forms, using for the greater part a "lozenge" framework, which, however, is cleverly broken after a repeat or two by a red interval crossed by vertical features which unite the diamond shapes. A simple border frames the design, and being in a lighter scheme of colour, throws up the effect of the inner portion.

The colour is well balanced in tones of blue, red, green, and yellow, while white and brown are used more sparingly. When the carpet is spread on the floor these colours become lighter, richer, and more harmonious. The condition of the carpet, considering its age and wear, is very good: the pile is still long, and the colours but little faded.

The Salting Collection

A lengthy illustrated article on the magnificent collection bequeathed to the nation by the late Mr. George Salting will be published in our next number.

Books Received

G. B. Tiepolo, by Pompeo Molmenti, 45 lire. (V. Hoepli, Milan.)

Brush, Pen and Pencil: Dudley Hardy, R.I., R.M.S., by A. E. Johnson, 3s. 6d. net. (A. & C. Jack.)

The Craftsman's Plant Book, by Richard G. Hatton, 25s. net. (Chapman & Hall.)

The Imperial Russian Dinner Service, by Dr. G. C. Williamson, 25s. net. (George Bell & Sons.)

Gainsborough, by Mortimer Menpes and James Greig, R.B.A., 3 gns. net; *Who's Who*, 1910, 10s. net; *Who's Who Year-Book*, 1910, 1s. net; *The Englishwoman's Year-Book*, 1910, 2s. 6d. net; *The Writers' and Artists' Year-Book*, 1910, 1s. net. (A. & C. Black.)

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

***Clocks.*—Grandfather Clocks.**—A1,581 (Wadhurst).—Send photographs of your old grandfather clocks.

***Engravings.*—"Almeria," engraved in mezzotint by J. R. Smith, after J. Opie.**—A1,893 (Grasmere).—This is a portrait of Mrs. Elizabeth Meymot, daughter of Mr. Bunn, deputy for Portsoken Ward. Mr. Meymot was a surveyor.

"Lord Harwood," after Sir Thomas Lawrence, by Thomas Lupton.—A1,327 (Cambridge, S. A.).—We would suggest that there must be some mistake in the description given of the print. There is no mention in any of our books of reference of a Lord Harwood, and we can find no record of such a portrait as described of the Harewood, Harcourt, or Hardwicke families. There is a quarto mezzotint of the third Earl of Hardwicke, by Giller, after Sir T. Lawrence.

UNIDENTIFIED PORTRAIT OF A LADY SEE A2,211

"Transit of Venus," after Ford Madox Brown, by G. W. Rhead.—A1,948 (Cheltenham).—The best medium we can recommend for the disposal of sundry objects of art is the *Register* column of THE CONNOISSEUR MAGAZINE. You will find full particulars of same in our advertising pages. We are afraid that the small engraving is really of no particular value, but you should be able to dispose of the book of sketches to some admirer of Ford Madox Brown's art. The letter of Irving should also meet with a purchaser easily.

"Sea Views," after David Cox, Copley Fielding, etc., published by the Art Union.—A1,949 (Croydon).—These prints have no recognised commercial value at the present time.

"Princess Maria Charlotte Theresa," after Charles Dubois, by Valentine Green.—A1,994 (Basle).—The mezzotint you describe is quite

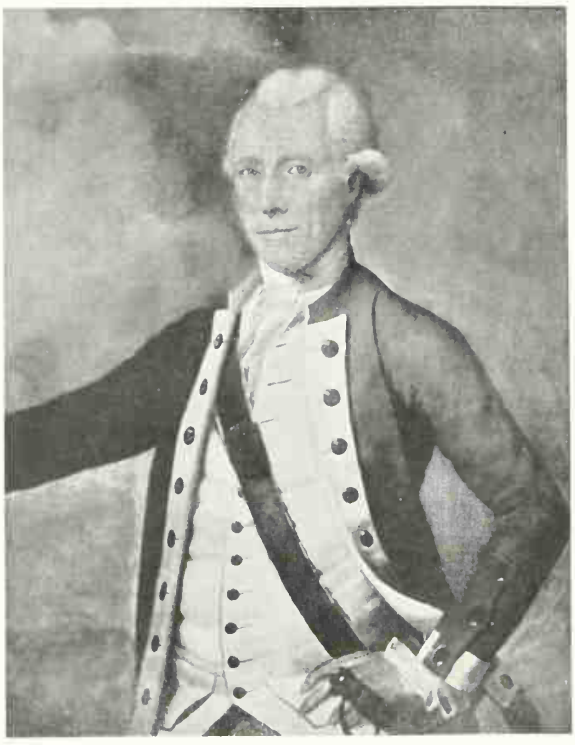
unknown to us, and we surmise that it is one of Valentine Green's rarer and little-met-with works. We could value it upon inspection.

"Queen Charlotte," engraved by Joseph Collyer.—A1,945 (Berne).—This print is not worth more than 10s.

"Gardiner coming to seize Catherine Parr is reproved by the King for his officiousness," after T. Stothard, by J. Jones.—A1,939 (Theale).—The old print you describe would fetch between 17s. 6d. and £1.

"The Lass of Gowrie," and "My Pretty Jane."—A1,934 (Weston-super-Mare).—The two little Scottish prints, though interesting perhaps locally, are of very little value in the general market. Your water-colour, also, does not appear from the description to be of a very saleable character, but we could not venture to value it without inspection.

"Master Lambton," engraved by S. Cousins.—A1,914 (Broxley).—This mezzotint is not engraved after a picture by Sir Joshua Reynolds, but the painter of the original was Sir Thomas Lawrence. A reproduction from the actual painting appeared in a recent issue of THE CONNOISSEUR MAGAZINE. The value of the print depends upon the state, of which there are several. A fine early impression might realise from £50 to £100. *The Grave Diggers*, engraved by J. Bromley, is a print of no value.



PORTRAIT ATTRIBUTED TO DANCE SEE A1,743

"The Noble Terrace Walk, York," and "The South Prospect of Dover in the County of Kent."—A1,916 (York).—These two old English views are worth about £1 each, and the coloured print of *The Island of St. Helena* about £2. The remaining print described in your letter is of very small value.

"The Squire's Door," after Morland, in colours.—A1,642 (Lincoln's Inn).—Judging by your description, your print is either an old copy or a modern reproduction of the well-known colour print after Morland, and in either case it is of no value. It is evidently not an original.

"The Tambourine," published by W. J. Foxe, engraved by H. Bourne.—A1,641 (Leyton).—The value of this print is undoubtedly very small.

"The Fox Hunter's Toast," engraved by Thomas

SEVENTEENTH-CENTURY PORTRAIT SEE A2,573

PORTRAIT ATTRIBUTED TO SIR PETER LELY SEE A2,022

Lupton, etc.—A1,567 (Brockley).—If you have just begun to collect, we are afraid you have made the mistake of buying the wrong class of print, as there is no item described in your list of any value. It is a good plan for an amateur to buy one or two good prints at intervals rather than to acquire frequently those that cost little and very often are worth very little artistically. Read the various articles on the subject of collecting engravings that have appeared in THE CONNOISSEUR MAGAZINE, and also one of the collectors' handbooks which are now obtainable from many publishers at quite cheap rates. As you have plenty of time to spare, it would be a good plan then to go to the British Museum and study the prints themselves, according to some plan suggested by your reading.

DRESDEN TEA AND COFFEE SERVICE SEE A2,057

"The Fern Gatherers."—A1,580 (Chatham).—This is almost the rarest of the prints after Morland, and the one most frequently met with in the reproduction state. If yours is an original impression, it may be worth about £40, or even more, but we can express no opinion without seeing it.

"Miscellaneous British Scenery," by Hassell, after Walmsley.—A1,887 (Okehampton).—The prints you describe are worth at the most only 10s. or 12s. apiece.

"Roman Charity," by Bartolozzi.—A1,320 (Bath).—Your old print is not worth more than 17s. 6d.

Baxter Prints.—A1,586 (Bristol).—If your Baxter print of Lord Nelson measures 4¾ in. by 3 in., and was published in 1853, it is worth about £3. The print of Sir Robert Peel with the margin cut is worth only a few shillings. Le Blond prints are only of small value. It is necessary to see your water-colour to value it, as each work varies in price according to its own particular qualities.

"Saved," by S. Cousin, after Sir E. Landseer.—A1,998 (Portsmouth).—The value of this engraving does not exceed 25s., and of the Napoleonic subject 15s.

Coloured Engraving, "Emile Lassalle."—A1,971 (York).—We cannot tell from your description to what engraving you refer, and we must ask you to send us the print itself before we can give an opinion.

***Furniture.*—Hepplewhite Chairs.**—A1,511 (Huddersfield).—The chairs, of which you send photograph, are a typical Hepplewhite pattern. They are worth about 5 or 6 gns. each. See page 198.

***Musical Instruments.*—Old Inlaid Spinet.**—A1,537 (Ballymoney).—These old spinets are not valuable. In fact, there is no demand for them by collectors of musical instruments, and when sold they are more often converted into ordinary furniture.

***Objets d'Art.*—Oriental Coffee-Pot.**—A1,742 (East Dereham).—The so-called pewter coffee-pot, an illustration of which from your photograph appears on this page, is not Chinese, and it is by no means the same substance as the metal known in this country as pewter. It is a mixed metal, and is more probably Burmese in origin. As an Oriental curio, you would probably get about 30s. for it.

***Pictures.*—Old Biblical Panels.**—A1,504 (Milford Haven).—Whether your paintings are likely to be valuable it is quite impossible to say from the very indistinct photographs you send us. Certainly this style of work, unless by a great master, has little chance of fetching high prices under present-day conditions of popular taste.

BURMESE COFFEE-POT SEE A1,742

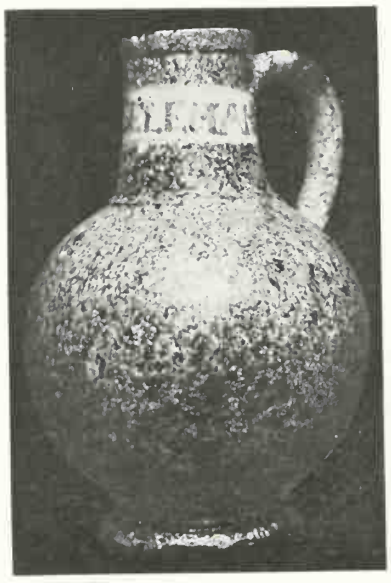
Unknown Portrait attributed to Dance.—A1,743 (Bath).—Portraits of about the beginning of the 19th century, unless of particularly notable personages, are only known, as a rule, locally, and we regret that we cannot recognize the sitter in the present. Possibly, however, one of our readers may be able to do so from the reproduction of your photograph which we have inserted on page 196. So far as we can judge from the material available, it may be the work of Dance, but we should not judge the value to be more than £40.

Portrait attributed to Sir Peter Lely.—A2,022 (Lincoln).—See reproduction on page 196. This portrait, judging from your photograph, is not the work of Sir Peter Lely, but is much more like the work of Robert Walker, a good painter of

Parliamentarian times. If the date on it is a correct one, however, as to which we are open to doubt, not having seen the actual picture, it is some years later than that usually given as the date of Walker's death, and it may, therefore, have been painted by a pupil of that artist. The value does not appear to be more than £20.

Early Sixteenth-Century Portraits.—A2,175 (Cambridge).—Most interesting as these appear to be, it is not possible from the photograph you send to decide who is the artist, or even with any authority to ascribe them to a definite school. The portrait of a woman, which we have reproduced on page 196, is evidently by a good painter of the first half of the sixteenth century; and in spite of it being badly cracked, parts of it are apparently in very good condition. Both works should prove to be of considerable value.

Portrait of a Lady.—A2,211 (Harlesden, N.W.).—It is not possible to give a definite idea of the painter of a picture without seeing the original itself. Your portrait appears from the photograph to be well painted, and in various ways to be interesting. It is probably by a Continental painter of the first half of the nineteenth century, but on both points about which you enquire, viz., the painter and the subject, we are afraid we can at present afford you no assistance. Probably one of our readers may be able to identify the sitter from the reproduction which we have inserted on page 195, and as regards the painter and the market value of the work, we could, of course, give you a definite opinion if the work were sent here for inspection.



LAMBETH DELFT JUG SEE A2,057

Pottery and Porcelain.

Bull-Dog's Head.—A1,630 (Bishop's Stortford).—We cannot value this without seeing it. It was probably made simply as an ornament.

Toby Jug.—A1,647 (Basingstoke).—Your Toby jug is probably a modern reproduction. The name "Alleston" is not recorded in any list of old English potters.

Brown Cadogan Teapot.—A1,673 (Ingatestone).—This is worth only about 7s. 6d. to 10s., as specimens are very common.

Oriental Pattern Plate.—A1,685 (Guildford).—Your plate is probably a modern European imitation of Japanese ware, worth at the most about 5s.

Chinese Vases.—A1,691 (Fareham).—Beyond the fact that your vases are probably Chinese, it is impossible to give you any information from the very meagre description in your enquiry.

Dessert Service of Opaque Granite China.—A1,668 (Chester).—Your dessert service is apparently of nineteenth-century English make. It is hardly interesting enough for collectors, and the value is therefore small. Send your Japanese prints for inspection.

Dresden Tea and Coffee Service.—A2,057 (New Zealand).—We have little doubt from the photographs sent us that the tea and coffee service is Dresden, although it is true that the Worcester potters sometimes used the Dresden mark. The forms of many of the pieces point to a Continental, not English, origin. The most probable description would be a Dresden service of the latter part of the eighteenth century, and the value from £30 to £35. The jug, of which you send photograph, is a very interesting piece of Lambeth Delft, and is worth about £30. There is a very similar specimen in the British Museum, London. See photographs on page 197 and 198.

Fulham Mugs.—A2,201 (Bideford).—Apparently from your sketch you possess an interesting set of mugs made at Fulham in the time of Queen Anne. We presume the rims are not marked, in which case the value is about £12. If the silver is dated of Queen Anne's time, they are worth about £40.

HEPPLEWHITE CHAIR SEE A1,551

Wedgwood.—A2,150 (Scheveningen).—The values of the Wedgwood articles, judging by your sketches, are roughly:—(1) Fruit-basket, £1 10s.; (2) Nut-basket, £1 5s.; (3) Saladière (cracked), 7s. 6d.; (4) Soup tureen (apparently no lid), 10s.; (5) Strawberry basket, £1; (6) Cup and saucer (cracked), 7s. 6d.; (7) Biscuit teapot, £1 10s.

Davenport Dessert Service.—A2,111 (Stamford).—As every piece in the service you describe is marked, we presume it is a good example of Davenport, although this maker produced both inferior and good quality ware. The set is probably worth £10 to £12. Your toy service of Leeds ware is worth roughly £3 to £4.

Silver.

Old Tankard.—A1,580 (Brackley).—Your tankard is worth roughly about £6 or £7 an oz. so far as we can judge from description; but it should be submitted for inspection if you wish for a definite valuation.

PAINTING BY THOMAS FAED SEE A1,789

***Pictures.*—Thomas Faed.**—A1,789 (Cape Town).—The picture of which you send photograph, see reproduction above, appears to be a very charming and original work by Thomas Faed. You do not say whether it is in oils or water-colours, but if the former, the value in the London market would be about £60.

***Objets d'Art.*—"Virgin Lamp."**—A1,846 (Willesden).—We are not quite clear as to the type of lamp that is meant. Greek and Roman lamps in terra cotta are very common, and are worth only 2s. 6d. to 5s. each.

Regimental Bugle.—A1,772 (Bangor, Co. Down).—This bugle of the old Irish Volunteers or Yeomanry would be of some value to collectors of Irish curios, and would probably fetch about £8 to £10.

Snuff Box.—A1,734 (Ebford).—It is difficult to form an opinion from your rubbing. Could you send a photograph?

***Pottery and Porcelain.*—"Dresden" Vase.**—A2,086 (Seaforth).—Your vase marked with "Dresden" and a star was probably not made at the celebrated German factory, and we should judge it to be a modern piece of no collector's value. The issue of THE CONNOISSEUR MAGAZINE in which the article on Pratt ware appeared is September, 1909, p. 35.

Sèvres Plaques.—A1,857 (Cork).—Your two porcelain plaques may be of Sèvres manufacture, but they are evidently not of the early period. They are worth roughly £1 each.

Moore's China.—A1,786 (Dalston Lane).—Moore & Co. were potters at Southwick, near Sunderland, from 1803, and there was recently a firm of Moore Brothers at Longton, Staffs. You do not state what is the precise object of your enquiry. We presume, however, it has not been dictated by the fact that you possess a mug with "Abraham Moore" on it. These mugs are very often attributed to Lowestoft, but there is much dispute about their origin.

Derby Cup and Saucer.—A1,774 (Harpenden).—The mark on your cup and saucer is that of the Bloor period, after 1832. The value is about 17s. 6d., and of the bowl about 25s. to 30s.

Bust of Alexander I. of Russia, by Wood and Caldwell.—A1,730 (Highbury Grove).—The inscription on the Staffordshire bust is usually "Alexr. 1st. Autocrat of all the Russias, born Decr. 23rd, 1777:—Moscow, burnt, Sept. 14, 1812. Paris entered March 31st, 1814. Europe preserved." It is worth about 45s. to 50s. See reply to A1,655.

Paris Flower-pots.—A1,716 (Farningham).—Your flower-pots are from the factory of Jacob Petit, Paris, probably early last century. Value about £3 the pair.

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.. THE ..

Salting Collection

SPECIAL

ILLUSTRATED ARTICLES

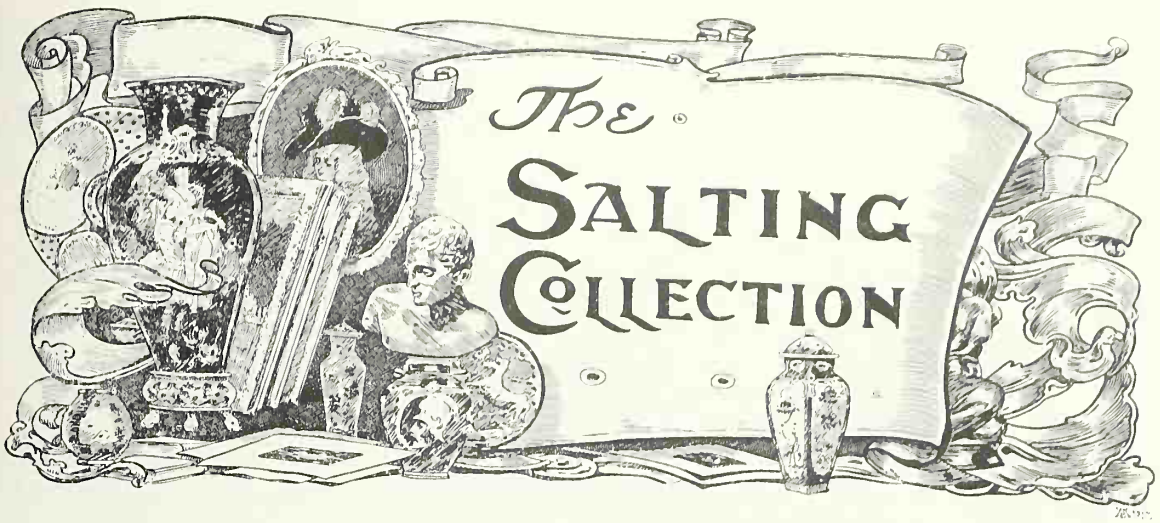
on the Magnificent Collection bequeathed to the Nation by the late Mr. George Salting will appear in the APRIL & MAY Numbers of

.. *The* ..

Connoisseur · Magazine

PORTRAIT OF MISS SINGLETON

By Thomas Gainsborough
In the Salting Collection, National Gallery

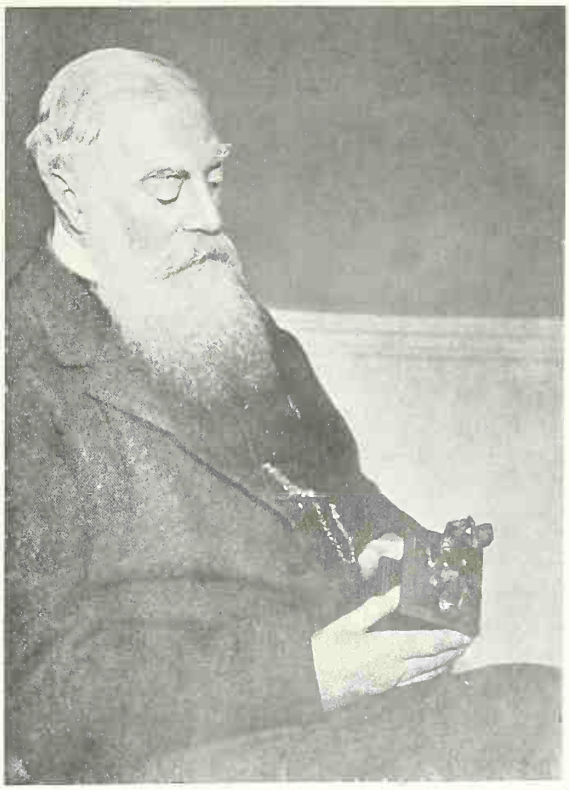


Part I.—Pictures

By W. Roberts

The munificent bequest of the late Mr. George Salting—who, it is interesting to note, was a Dane born in an English colony—forms a fitting epilogue to a career of which the one and all-absorbing passion was collecting. Like Balzac's "Cousin Pons" he collected "laboriously," and, like that famous and well-defined character, he had "the stag's unwearied legs, an idler's leisure, a Jew's patience." Cousin Pons, however, "admitted no acquisition which cost more than one hundred francs," whilst Mr. Salting was always striving to obtain only the finest examples in the many sections of art to which he devoted his attention. Price was no consideration, or only a minor one, when he had set his mind on something of first-rate order.

In the course of forty years' active collecting, Mr. Salting made many purchases which time had shown him to be unworthy of his notice, and a considerable number of these were weeded out from time to time. A little more weeding would perhaps have been beneficial, but Mr. Salting possessed all the genuine collector's dislike to parting with an object after it had once passed into his possession. Again, like all other collectors, he parted with a few things which he afterwards regretted. He exchanged a Pater drawing of the highest quality, and so keen was his regret that he could never be induced to collect pictures of the Watteau, Lancret, and Pater period; he also exchanged an old master, which he had purchased at a comparatively small price, and this was almost immediately bought by one of the most eminent European experts and critics at many times the price paid by Mr. Salting. Such things, however unpleasant, lend a species of excitement to collecting as a hobby, and serve to prove that collectors, in common with less favoured mortals, are apt to make mistakes of commission as of omission.



THE LATE MR. GEORGE SALTING

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Mr. Salting, as is well known, was a disciple of the late Mr. Louis Huth

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C. F. DAUBIGNY — THE BANKS OF A RIVER — 8½ IN. BY 15½ IN.

J. B. C. COROT — THE WOOD GATHERER — 18 IN. BY 25 IN.

in the matter of art collecting, and he could have had no more competent a mentor. Mr. Huth had for the most part formed his splendid collection—dispersed within recent years—before the pupil had seriously entered into the pursuit of objects of art. But Mr. Huth had not acquired all the good things, and the cycle of art sales which began in the seventies of the last century, and has continued up to the present time, afforded Mr. Salting ample opportunities for the exercise of his judgment and his wealth.

Hobbemas is the small example of the master from the famous Hope of Deepdene collection. The seven examples of Jacob Ruysdael selected by the Trustees, added to the dozen already in the Gallery, at once place the National Gallery at the head of all other public institutions in quality and interest; they include not only a view near Haarlem, but a country scene with a castle, a landscape with river and hill, forest scenes, a river scene, and a stormy seapiece.

Six examples by Jan Steen are all welcome additions

C. F. DAUBIGNY THE WILLOWS 21½ IN. BY 31½ IN.

He began to collect pictures by Dutch and Flemish masters as far back as 1874, and this section of his collection remains more extensive than any other. Through this bequest the National Gallery is enriched in this section by about eighty examples, all very desirable, many of the highest importance, and others by artists unrepresented, or but indifferently represented, in our National Collection. The two Hobbemas are masterpieces. The superb landscape, *The Path through the Wood*, with a central group of peasants shaking hands, is a typical work of the master, in which, as Smith points out, "the gray hues of a cool atmosphere are relieved by a transient gleam of sunshine." Its first recorded owner of recent times was the Hon. Long Wellesley, who was living at Brussels when Smith described the picture in 1842. The second of the two

to the National Gallery, where there are already three examples, one of which came with the Peel collection, and another from that of Mr. Adrian Hope. They are described in Dr. Hofstede de Groot's *Catalogue Raisonné;* the history of *The Oyster Feast* goes back to the earlier half of the eighteenth century, and its successive owners are duly stated by Dr. de Groot, down to the time of Sir H. H. Campbell, from whose collection it passed in 1894 into that of Mr. Salting. *Grace before Meat* is one of Steen's many pictures of this subject; it is signed in full, and was at one time in the collection of Prince Eugène at Munich. Two "little marvels," as a *Times* leader-writer calls them, came from the Ashburton collection. The recorded history of one, *The Skittle Players*, goes back to about 1706, and is

MAÎTRE DE FLÉMALLE MADONNA AND CHILD 25 IN. BY 19½ IN.

GILLIS VAN CONINXLOO TRIPTYCH

one of the many fine things which formed part of Alexander Baring's collection, formed during the earlier years of the last century. Two other little gems by Steen are *Merry-Makers* and *The Pedlar*, each about 10 in. by 8 in. The single example of Pieter de Hooch, called *Refusing the Glass*, is, as de Groot points out, strongly reminiscent of Vermeer of Delft; it is described by Charles Blanc in *Le Trésor de la Curiosité;* at the Pierre le Grand Pré sale in Paris in 1809 it sold for 1,103 francs, but apparently nothing is known of the collections in which it has figured during the last century. Of the two by Metsu, only one was known to de Groot, *The Blacksmith's Shop*, and this Mr. Salting secured as far back as 1886. The second, which we illustrate, is a little picture of an old lady reading. By Johannes Vermeer of Delft there is a characteristic specimen of this rare master, *A Young Lady seated at a Spinet*, which was lent to the Old Masters in 1894. This makes the second Vermeer of Delft from the Thoré Burger collection — at an interval of eighteen years—to find a final home in our National Gallery.

By Aart Van der Neer there are three works; the *Winter Scene* came from Lord Haldon's collection (1891). Of the four Cuyps, the *Herd of Cows* passed through the Rudolph Kann and other famous collections, and among the same number by Van Goyen there are two dated 1645, a *Winter Scene* and a *Canal Scene*, as well as a *Seapiece* and a *Windmill* with figures—three of these were at one time in the R. P. Roupell collection. A magnificent companion pair of portraits by Frans Hals; two Rembrandts, a *Portrait of a Man, with a Cap*, and a *Landscape*, with Diana bathing; a fully signed and authenticated example of Pieter Codde—hitherto unrepresented in the National Gallery—a *Lady holding a Mirror;* a good specimen of Adrien Brauwer, *Three Boors Drinking;* three examples of J. Van der Capella; four examples of Adrien van Ostade; a Paul Potter, *Cattle in a Landscape;* an example of J. Ochterveldt, *A Lady at her Toilet;* two by Palamedes, one by J. Saenredam, and others by Wynants, Teniers, and Wouvermann—these with others serve to place the National Gallery, in respect of the Dutch and Flemish schools of painting, second to no other public collection. If all the pictures are not of the highest quality, all at least are interesting examples of the several artists; nearly all have been at one time or another in some celebrated collection, and the nation cannot too profoundly respect the memory of the man who has added so many splendid pictures to our National Gallery.

J. B. C. COROT LANDSCAPE 12½ IN. BY 17½ IN.

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N. DIAZ STORMY SUNSET 14 IN. BY 21 IN.

N. DIAZ THE STORM 24 IN. BY 30 IN.

J. B. C. COROT THE BENT TREE 10 IN. BY 22 IN.

J. B. C. COROT NOON 10½ IN. BY 15½ IN.

G. METSU WOMAN SEATED AT A WINDOW 12 IN. BY 12 IN.

Altogether the Gallery is richer by about 185 pictures, by far the greater portion of which consists of works by Dutch and Flemish artists. There are a few pictures, all of the highest interest and importance, which may be roughly classed as "primitives" of the various schools of France, Flanders, and Germany. In one instance, a *Portrait of a lady as Mary Magdalen* might be assigned to either the early French or Flemish school. One of the most precious and acceptable examples of these very early pictures is the triptych provisionally ascribed to Gillis van Coninxloo, and exhibited at Bruges in 1902 by M. Somzée as by an unknown artist of about 1530; it is here reproduced, the centre panel containing on one side a bishop, and on the other St. Thomas; the back of the wings containing figures of St. James the Greater and St. Anthony of Padua. Another picture exhibited at Bruges in 1902 (and also at the Old Masters of the same year) is the splendid Memline *Portrait of the Duke of Cleves*, a small bust of

SIR H. RAEBURN LADY DALRYMPLE 30 IN. BY 25 IN.

a young man with hands joined in the attitude of prayer over an open book, which lies on a ledge in front of him. The Peter Cristus, *Portrait of a Young Man*, is familiar to visitors to the National Gallery, where it has been on loan since 1895, after being for many years in the Baring and Northbrook collections. A Dierick Bouts *Madonna and Child* and a *Portrait of a Man* by Amberger are likewise among the welcome additions. Even more welcome are the four absorbingly interesting pictures, first the *Portrait of Mary Tudor*, wife first of Louis XII. of France, and secondly of Charles Brandon, Duke of Suffolk, a small half-length figure in rich costume of gold brocade—this beautiful little portrait was successively in the Magniac and the Wickham Flower collections: it was lent by Mr. Salting to the Burlington Fine Arts Club Exhibition of Early English Portraiture, 1909, and was then generally accepted as the work of Jehan Perreal, court painter to Louis XII., who visited England in 1514 to design the dresses for Mary Tudor's approaching marriage. Secondly, the little masterpiece by the Maître de Flémalle, the *Madonna and Child*—a picture which excited a great amount of interest and discussion; thirdly, the *St. Clement and Donor* by the Maître de Jehan Perreal; and fourthly, the *Madonna and Child with Donor* by the Master of the Death of Mary—who is now regarded as Joos van Cleef the Elder—whose works are so familiar to art visitors in the North German galleries. The second of these pictures was exhibited at Les Primitifs Français held in Paris in 1904 (No. 31), and a remarkable fact was then discovered, namely, that the *écran d'osier* in this picture is absolutely similar to one which appears behind the Duc de Berri in the miniature initial of the MS. "Trés Riches Heures" at Chantilly; this peculiarity, "jointe aux nimbes radiants, au paysage aperçu par la penêtre ouverte, note une descendance indiscutable entre les artistes du duc et le maître de Flémalle, qui vivre dans l'Artois entre 1425 et 1450."

In these three sections of French, Flemish, and German "primitives" there are several other interesting

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CORNEILLE DE LYON — ANTOINE DE BOURBON — 7½ IN. BY 6¼ IN.

JAN STEEN — THE PEDLAR — 9¾ IN. BY 8 IN.

JAN STEEN — MERRY-MAKERS — 9¾ IN. BY 8 IN.

works; for instance, Gerard David's *St. Jerome*, his pupil Adrian Ysenbrandt's *St. Mary Magdalen*, and the Bartholomew Bruyn *Portrait of Dr. Fuschius*, a small half-length of which the identity has apparently only been discovered within recent years. The two portraits by Corneille de Lyon include one of *Antoine de Bourbon*, of whom a number of portraits are is of *Constanza le' Medici*; whilst the third is a portrait of a young Florentine nobleman. The Francia *Portrait of a Poet*, the Ercole de' Roberti *Concert* (which, when on loan at the Burlington Fine Arts Club in 1894, was by some regarded as an early work of Costa), are of the first order of importance. The Correggio *Magdalen* is a well-known picture, of which

HOBBEMA THE PATH THROUGH THE WOOD 24 IN. BY 33 IN.

recorded in Bouchot's invaluable work, *Les Portraits aux Crayons*, as being in the Bibliothèque Nationale.

Out of nearly fifty Italian pictures—among which eleven are by F. Guardi—quite a dozen are remarkable, and among the most important is the fine early and dated example of Sebastian del Piombo, *Herodias*. The finest of the three by Ghirlandaio is the *Portrait of Girolamo Benivieni*, the poet, 1453-1542 (a great friend of Lorenzo di Credi, and mentioned by Vasari), which was lent to the Old Masters in 1902; it is a half-figure of an old man, in black dress and cap. Another portrait by this master—and one which has not escaped unscathed from the effects of time—all traces were lost for a quarter of a century, and was only discovered within quite recent years in the collection of a well-known Paris expert who long held a responsible position in the Louvre: this is generally accepted as the original of the old copy now in the Uffizi. The Cariani *Portrait of a Nobleman*, and the Sellaio *Virgin and Child*, are both acceptable additions to the National collection.

The examples of the Barbizon school are all, or nearly all, from the famous collection of the late Alexander Young. Their appearance in Mr. Salting's collection demonstrates the extraordinary versatility of his taste. There are seven by Corot, four by

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JEHAN PERREAL MARY TUDOR
16¾ IN. BY 12¾ IN.

GHIRLANDAIO PORTRAIT OF G. BENIVIENI
27½ IN. BY 21½ IN.

Daubigny, two by Diaz, one each by Dupré, Millet, and Rousseau. They are all of the highest quality, and as nearly all have been on loan at the Gallery since they were acquired by Mr. Salting, and as reproductions of most of them appear herewith, little or nothing is necessary in the way of description.

Considerable additions have been made through this bequest to the already fine and representative collection of works by early English artists. Of the beautiful example of Raeburn, *Lady Dalrymple*, a reproduction is here given.

JACHTERVELT A LADY AT HER TOILET 29¼ IN. BY 23 IN.

Two Gainsborough portraits, including the very interesting one of *Miss Elizabeth Singleton*, sixteen works by Constable, four by David Cox, three by Crome, three by Morland, two by Wilson, and one by Bonington—even these do not exhaust the very long list of the Salting bequest, for which, it is hoped, Mr. M. W. Brockwell may be induced to compile a special volume on the same plan as that of his recent book on the Lewis bequest.

[*We are indebted to Messrs. Thos. Agnew & Son for the generous selection of illustrations reproduced in this article.*]

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THE FAIR-HAIRED BOY

BY FRAGONARD

Wallace Collection

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The Small Collector

By Mrs. F. Nevill Jackson

The successful collector of antiques should know something about everything and everything about something—that is, he should have sufficient knowledge of china to enable him to pick up a Chelsea figure when the gold anchor tells him there is a bargain to be had, even though he specializes in mezzotints, and his quest is for fine impressions of the work of Valentine Green.

The pursuit of any special object leads the connoisseur into so many queer places, especially if his knowledge of the beauties and possibilities of his quest is deeper than his purse, that he simply throws away opportunities if he shuts his eyes to all except the antique he came out to buy. It is far better to go to a sale-room or to the little shops in a country town with one speciality in view, but with an open mind and purse for obvious bargains in other lines, than to have a blank day because Valentine Green's work was not in the portfolios or the impressions were below your standard of excellence.

Some of the best purchases are made in a fortuitous manner, and the disappointment of failure to secure a print is certainly mitigated if we pick up a couple of fine Nailsea tumblers or a card-table with ball and claw feet.

The knowledge acquired in studying one special branch thoroughly is of enormous assistance in the rudiments of others; for instance, the Chinese taste,

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No. I.—HISPANO-MAURESQUE DISH, DRUG JARS AND BOWL

which is so easily recognisable, enables us to date a piece with tolerable accuracy, whether we see it in the pagoda painting on an English tea service, the fret-work of a Chippendale cabinet, or expressed in a black or red lacquer box and tray; even in the finest needle-point lace of Alençon and Argentan there are Indian warriors with feather head-dresses worked when the "Oriental feeling" passed as a wave over the art centres of Europe.

In the same way the diaper and fish-scale pattern which we know so well, if we are keenly interested in carved wood of the early days of mahogany, appears also on engraved silver, and is frequently made the background of rich needlework of the same period, while it is a distinct characteristic of the *ex libris* of the eighteenth century.

No. II.—HEPPLEWHITE CHAIR

These points of contact in the different types of antique specimens are of the greatest assistance to the amateur, and also save the collector *in embryo* from too glaring discrepancies in the grouping of objects in one room or cabinet. One frequently sees that when a collector's knowledge is sound concerning one type of antique, and his taste is fine naturally, and well trained, he is able to choose wisely in other branches, in which he has no technical knowledge.

For the benefit of those who, having little time to study, or who, knowing one class are yet desirous of obtaining something which they admire but know nothing about, let us advise yielding to temptation. Nine times out of ten their taste will guide them in the right direction, and their knowledge of the generalities of what is beautiful will make them admire and wish to possess only what has the right "feeling."

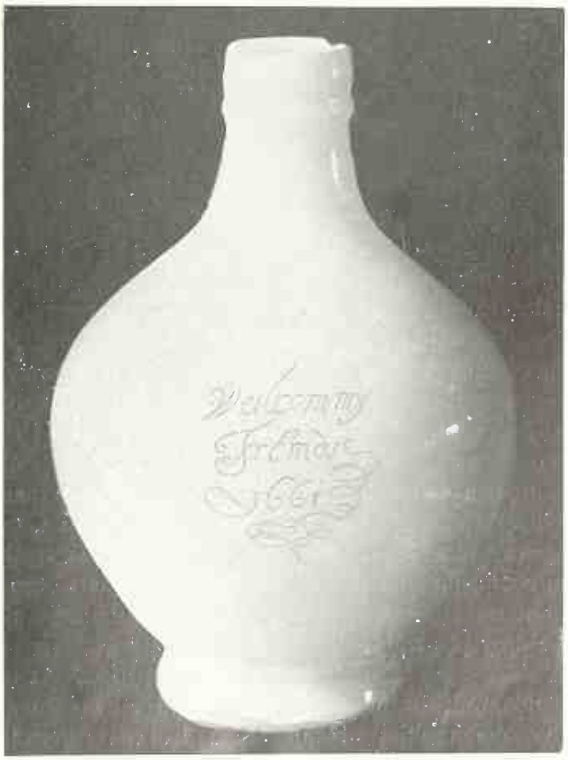
It is not in the out-of-the-way villages, or the little towns only, that the collector may find a happy hunting ground; in fact, country dealers are very apt to set great store by their possessions, and are less elastic in their prices than many of those near the great centres where the turnover is quicker. Even at Christie's one may find bargains; and in a public sale-room one has no qualms in buying as cheaply as the dealers allow.

A couple of years ago some Italian gold and pearl earrings viewed at Christie's seemed too beautiful to be lost without some effort towards possession; knowing nothing of the goldsmith's craft, the attempt

No. III.—CHIPPENDALE CARVED SETTEE OR DOUBLE CHAIR

No. IV.—BLACK JACK, SUSSEX RUSHLIGHT HOLDER, AND SPECIAL CONSTABLE'S STAFF

seemed greatly daring, yet their charm outweighed prudence. There were six pairs of earrings and two rings, and they were knocked down for £12, a very satisfactory sum for anything so pretty, even though we did not know their intrinsic value, nor even if they were of gold. Afterwards, in searching for their counterpart amongst the Italian jewellery at South Kensington, a fragment only of a similar pair was found which had been bought for the collection for £8, a pleasing discovery leading to a still more pleasing verification by experts of this bargain from Christie's being of the finest sixteenth century work, when the gold and pearl jewellery of the Adriatic towns was at its best..



No. V.—ENGLISH POTTERY JUG DATED 1661

Their having been overlooked by the dealers present at the sale must be attributed to the fact that there were no other personal ornaments sold on that day; all the other lots were of porcelain and silver-plate, so that jewel buyers had not been attracted. It is often possible to pick up a bargain at an auction where objects of a certain type are not sufficiently numerous or important to attract specialists in that line.

There is a fascination in a country sale which is hard to find elsewhere —the absence of a catalogue, though baffling to

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the town purchaser, seems to be little heeded. Neighbours drop in with a keen eye for blankets and flat-irons; gossip is freely exchanged; and a note of pathos is not wanting in some of the lots. A more or less steady erection of tables, commandeered from the stuff to be sold, serves as a rostrum in the parlour or kitchen, or the auctioneer strolls about and invites bids from the crowd, addressing some by their Christian names, and not sparing personal remarks of a jocular character. The buyers stream after him as he visits the kitchen, dairy, stable-yard, or coach-house in order to sell lots which, for obvious reasons, cannot be dealt with otherwise.

It was pleasing under such circumstances to obtain a needlework picture for 3s., the only opponent who ran up the price ending at 2s. 9d. More expensive, though hardly ruinous, was the black jack, which it will be seen from the picture is a fine specimen. Another example of this early type of jug, not shown in the illustration, was thrown in with a wheelbarrow and a garden rake, having long rested in the same outhouse with these useful implements. The leather bottle was of the pilgrim bottle shape, and had been used for keeping cart-wheel grease in; a hole had been cut in the leather side for convenience of getting out the grease with the finger.

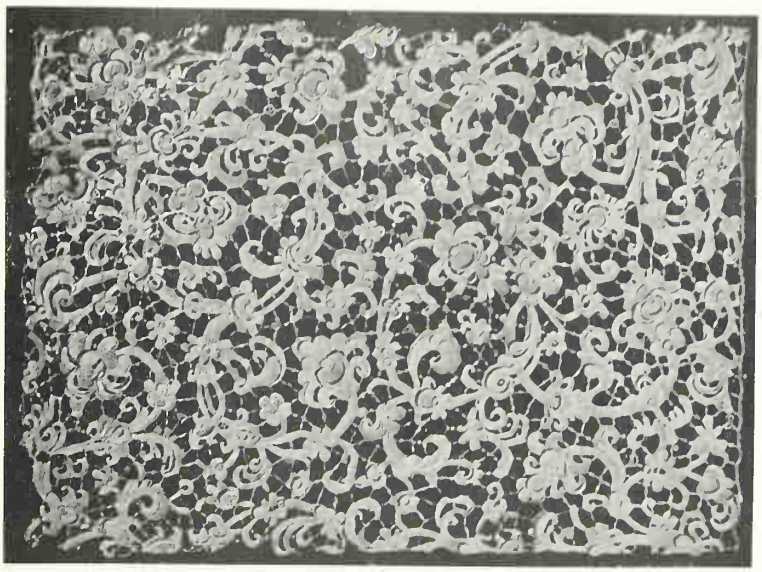
Most unexpected was the purchase of an Hispano-Mauresque plate at a village sale. How interesting if one could know what adventures had brought such gleaming iridescence into the companionship of the cheese pans and skimmers, flat-irons and bread crocks of a Suffolk homestead. The drug jars and shallow basin are from another source.

Purchasing at auctions is simple work for the small collector, compared with the opportunities which sometimes present themselves from unexpected quarters. Brought face to face with ignorance, the matter becomes complex. It is difficult to name a price which shall not be too much in favour of ourselves.

No. VI.—ADAM WALL BRACKET OF CARVED WOOD

Many years ago, on being asked by a woman to buy a small collection of prints made by her late husband, I told her that she must have them valued first, and then, if they seemed desirable, I would give her the price named. This is a very safe method of dealing with people who know nothing of the value of their possessions, and one we recommend to all amateurs under similar circumstances, because when the deal is over, the purchaser has the satisfaction of knowing the best price, given by any tradesman, has been obtained by the impecunious owner, and the owner never has any feeling of resentment about the price received. In this case a series of uninteresting-looking prints in one of the portfolios happened to be lacking at a certain museum. They were bought by the authorities for a sum which went far to recoup the extra purchase money which the calling in of the valuer had imposed.

A strange example of the ignorance of a dealer occurred when a short lace robe was discovered hanging up in a very dingy little shop where a fragment of lace was sometimes to be found. It was "a baby's robe," said the dealer: "see, the bodice is but three inches in depth." So the old baby's net robe was purchased for a pound, and we were thus enabled, for this modest sum, to place in our lace cabinet a very perfect dress of the first Empire, made of the fine handmade reseau of Lille, with straight-edged insertion characteristic of the period trimming the front and running all round the narrow skirt; its colour is perfect. It is probable from its condition that the beauty of Josephine's court for whom it was made had never worn it. The bodices in those days being but three inches deep, the dealer had jumped to a wrong conclusion



No. VII.—GROS POINT DE VENISE A BRIDES PICOTEES ITALIAN, EIGHTEENTH CENTURY

Though there is much nonsense talked about "priceless" lace, if specimens happen to be above twenty years old, it is still possible to pick up a fine piece of lace cheaply. The beautiful specimen of *gros point de Venise* illustrated looked more like a frayed rag rolled up and soiled when it was purchased in Milan for 15 lire. It was not till it was brought home that it was found to be raised in double and triple tiers of needlepoint stitches, and that from its great depth (it measures 20 in. by 24 in.) it must once have been part of an altar frontal or the bordering of an alb, for lace flouncing of this quality is seldom more than 10 or 12 inches deep, when made for a woman's dress.

With regard to the ethics of this matter of bargain

No. VIII.—OLD ENGLISH SACK JUGS AND HAYMAKER'S BOTTLE

hunting by the amateur, let each one judge for himself; but one hears of such terribly hard cases where expert knowledge of the would-be purchaser enables him to obtain from a needy seller a bargain cheap beyond all reason and honour, that the matter is not altogether a savoury one. It seems only fair play that we are justified in driving as hard a bargain as we can, provided we buy from a dealer, for it is his business to trade, and he is probably well equipped with knowledge necessary for his work; or if he is not, it is his own fault. But with the needy who are obliged to sell through want, and probably know little of the value of their possessions, it is a very different matter. In such a case the amateur will be well advised to have the goods valued by a dealer, who will know the trade price. This can be done for a small fee. The purchaser can then give the trade price with the satisfaction of knowing he has a bargain, having dealt direct with the owner without the commission of a middle man, and the satisfaction also of feeling he has acted fairly by the seller, who has received the price he would have had from the trade. This is also the case at auction sales—if the top price is given when there is public competition, you are fairly entitled to your bargain if you are lucky enough to obtain one, for no one would bid higher.

It is true that if everyone thus played the game we should hear no fine stories of superb specimens having been found in the possession of ignoramuses in needy circumstances, and their having been purchased for pence where their value might be reckoned in pounds; but, on the other hand—there is the victim. Let each one judge for himself.

No. IX.—CARVED CHAIR WITH ACANTHUS DECORATION

Pottery and Porcelain

Longton Hall or Chelsea? A Suggested Change of Attribution

By Bernard Rackham, M.A.

It will probably always be difficult to assign with certainty to a particular place of origin all the specimens of the earliest English porcelain to be found in museums and private collections. Not only is this true of the rare pieces that come to light from time to time, which may be regarded as the one and only example of their kind; it is also the case with whole classes of objects which are easily recognisable as bearing a close relation to one another, but give little or no clue as a group to the factory that produced them.

In the early days of English porcelain, a factory mark was not the rule but the exception, and even when used must not be too surely relied upon as certain evidence. Not all porcelain bearing a crescent was made at Worcester, nor is the anchor an unfailing indication of old Chelsea. The founders of the factories did not, as a rule, foresee that their ventures would one day be allowed a place in the history of the applied arts; they consequently were at no pains to record in detail the narrative of their early efforts, their failures and successes. The facts to be gleaned from sale catalogues and newspaper announcements, or from chance references in contemporary books and letters, are often meagre. They only partially satisfy our desire to know the particular works to which we may attribute the various relics surviving to our own days as evidence in tangible form.

If exception be made of such short-lived enterprises as those located at Greenwich, Limehouse, and elsewhere, it may be said that of no English factory is the history so scanty as of the

No. I.—VASE WITH BLUE GROUND VICTORIA AND ALBERT MUSEUM

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works carried on by William Littler at Longton Hall. Thanks to the patience of the late Mr. William Bemrose and other amateurs, it is now possible to be reasonably certain as to many of the wares produced at these works; but it is to be feared that they may have been credited with even more than their share.

Many recent writers on English porcelain, Mr. Bemrose among them, have ascribed to Longton a certain class of vases of somewhat rare occurrence,

No. II.—PAIR OF VASES WITH BLUE GROUND BRITISH MUSEUM

examples of which are to be seen in both our national collections. By Mr. Bemrose they are indeed described as being "among the best products of the Longton Hall factory." The shape is generally an elongated ovoid body, with a short cylindrical or splayed neck, two scroll handles, and a domed cover surmounted by a conventional seed-pod or a group of flowers and foliage. A feature common to all is the streaky dark blue ground of pleasing tone, on which are reserved white panels: these are painted in colours with figure-subjects, landscapes, birds or flowers, and bordered by gilt scrollwork and garlands reminiscent of Vincennes and early Sèvres. The blue ground colour is usually relieved with insects or sprigs of flowers in gold. The writer does not know of any vase of this type bearing a mark.

One of the specimens selected for illustration (No. i.) is in the Victoria and Albert Museum (No. 1,022-1853). It conforms in its main features to the description already given. The panels on the sides are painted, one with a group of various birds and a tree-stump amid herbage, the other with a river-scene, in the background of which are a village and distant mountains. The British Museum possesses five similar vases—a set of three and a pair—from the collection of the late Sir Augustus Wollaston Franks; three of these are shown in our illustrations (Nos. ii. and iii.). Another set of three vases was in Mr. Bemrose's collection, and is figured in Plate XXV. of his work on Longton Hall.

A careful comparison of these vases with authenticated productions of Littler's works will reveal many points of dissimilarity. The blue ground is not the cobalt of rather crude tone found on the leaf-bordered plates marked with a double L, but a darker and more harmonious shade. The gilding, which enriches the body and outlines the strong modelling of the handles, is far better than the thin touches of gold on the elaborate vase in the Schreiber collection (No. 36), which must be regarded as one of the most ambitious achievements ever attained by the Staffordshire factory. Lastly, the painting of the birds, landscapes, and bouquets in the reserved panels

is the work of a surer and more practised hand than the timid and uncertain touches on pieces of known Longton origin—the former betoken a painter of some originality and skill, the latter are manifestly the efforts of an imitator working in an unaccustomed style.

Thus, from a careful examination of the internal evidence, it would seem that the attribution of vases of this class to Longton Hall must be abandoned. To which, then, of the primitive English factories can they be ascribed? The early productions of Worcester are in the main well authenticated, and show that the place of origin of the vases under consideration must be sought elsewhere. Alike in paste, in glaze, and in style of decoration, they differ entirely from the well-known china of Dr. Wall's manufacture. Nor is it likely that vases so elaborate were made at Lowestoft, even if the quality of paste and glaze admitted of such a theory. Of the first productions of Derby little is known; but it is not probable that we have before us forerunners of the porcelain made there at a later period. There remain to be discussed Bow and Chelsea.

No. III.—VASE WITH BLUE GROUND. BRITISH MUSEUM

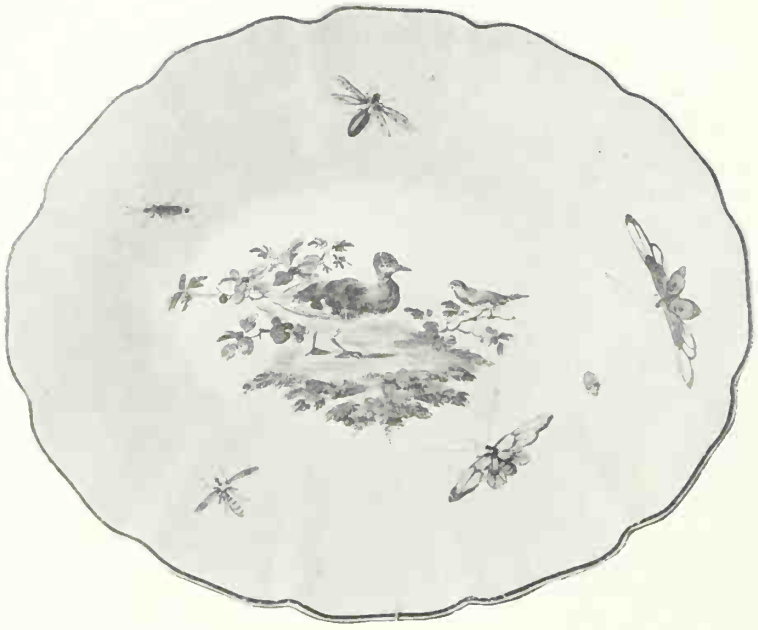
The porcelain with a blue ground made at Bow is exemplified by plates marked with the red anchor and dagger, examples of which may be seen both at the British Museum and at South Kensington. They are poor in quality of paste, and their decoration is borrowed from the scale-blue class of early Worcester. Judging from them, one may decide with little hesitation against Bow.

We come lastly to Chelsea, and it is to the Chelsea works that the so-called Longton blue vases may with most probability be assigned. The rendering of the birds on the vase at the Victoria and Albert Museum, already described, shows considerable likeness to the drawing on the Chelsea "Æsop" services, of which several examples, marked with an anchor in relief, are exhibited in the Schreiber collection. The group of water-fowl on the Chelsea dish, illustrated in No. iv. (Schreiber collection, No. 344), is also of the same class. The landscapes in the reverse panel of the same vase are quite similar in manner to the scenes depicted on many pieces acknowledged to be Chelsea, in which the designs are painted on a plain white ground; a representative specimen has been reproduced in No. v., a rococo pedestal in the Schreiber collection (No. 247).

In all these paintings, as in the Chelsea pieces of similar style, there is a strong suggestion of the influence of Sèvres of the first period. The same is true of the gilding on the vases, and gilding and painting alike might well be a Frenchman's handiwork. They differ widely from the work of the Staffordshire decorators as seen on authentic pieces of Longton Hall china. In this connection it will be remembered that the *personnel* of the Chelsea works in their early stages consisted largely of French decorators.

A still further indication of a Chelsea origin is provided by the insects. A great number of the jugs, plates, and dishes of the "red anchor" period of Chelsea are ornamented in "natural colours" with moths, butterflies, beetles, and other insects, often possessed of abnormally long antennæ—insects which an entomologist would find it difficult to classify.

They appear scattered rather inconsequentially over the surface, and rendered in a strange, disjointed manner, quite unmistakable when once it has been observed. They may be seen in the side panels of the pedestal illustrated in No. v. Insects of exactly this kind, painted in colours, occur in the smaller panels of several of the so-called Longton vases, and the insects in gold, which form part of the decoration of most of them, are seen on examination to belong to the same curious order of creatures.



No. IV.—CHELSEA DISH SCHREIBER COLLECTION

We know that in 1756 a mazarine-blue ground first made its appearance on the porcelain sold from Sprimont's works. This is the deep, luscious blue which became one of the distinctive colours of the Chelsea factory, and figures in some of its most sumptuous productions; but this colour came into use only when the manufacture had already reached an advanced stage of technical skill. It must be regarded as strange if no attempt had been made before this period, at a factory so much under the influence of Sèvres, to imitate the famous *gros bleu* and *bleu de roi* for which the French factory was already celebrated. The attempt had been made at other English factories while still in their infancy, as witness the blue-ground plates cited above, marked with the anchor and dagger of Bow, and the powder-blue which makes its appearance on the early productions of Worcester. Is it to be supposed that the Chelsea works alone made no attempt to rival their competitors in so popular a style of decoration? The answer is provided by the vases under review. It is the writer's opinion that we have in them the forerunners of the mazarine blue of 1756, the first attempts made at Chelsea to compete with the wonderful blue of the French royal factory.

NOTE.—Three vases similar to the one shown in No. i., and a set of five others of different form, are illustrated as Longton Hall china in the catalogue of a recent exhibition of old English porcelain. The last-named set is decorated with figure subjects in panels, evidently by the same hand as the Watteau *chinoiseries* on the fine claret-coloured tea-service in the Victoria and Albert Museum, which was made at Chelsea between 1750 and 1770.

No. V.—CHELSEA PEDESTAL SCHREIBER COLLECTION

ENGLISH TAPESTRY

In the possession of Messrs. Lenygon & Co.

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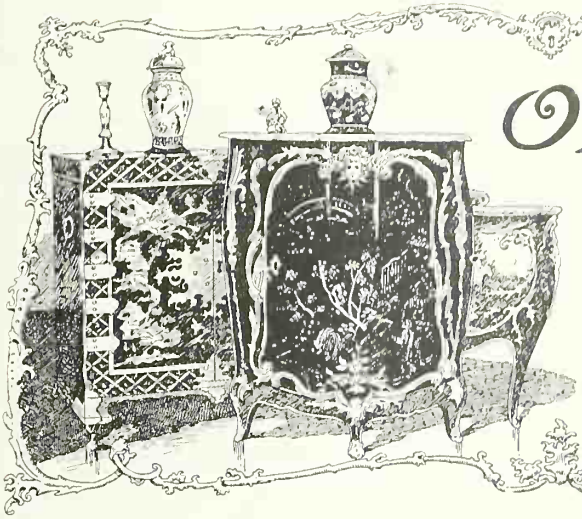
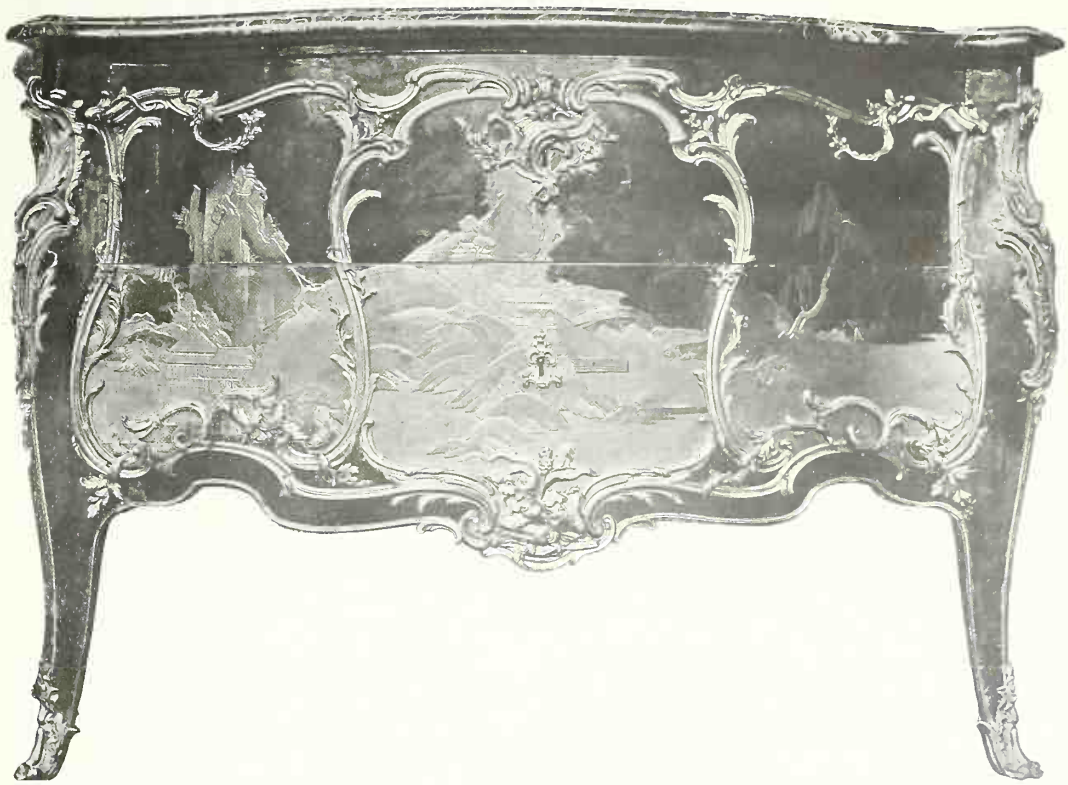


Old Lacquer

Applied to Eighteenth Century French Furniture Part III.

By Egan Mew

That this form of decoration was very widely appreciated during the eighteenth century is clearly shown by the considerable number of pieces which still survive. Notwithstanding the holocausts of the French revolution, the burnings and sackings of Napoleon, and the many minor destructions, such as those which so often happened in Spain during the nineteenth century, and the various German wars, the museums of Europe and the palaces of a hundred princes of the German empire still retain beautiful



No. I.—COMMODE WITH TWO DRAWERS, A FINE EXAMPLE OF LATE LOUIS XIV. OR OF THE REGENCY. THE PANELS ARE OF BLACK AND RAISED GOLD JAPANESE LACQUER WITH HEAVY MOUNTINGS OF CHASED ORMOLU, ADDED TO WHICH IS THE USUAL RICH EBONY AND FINE MARBLE

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No. II.—A BRILLIANT SPECIMEN OF THE MOST EXQUISITE OF LOUIS XV. USES OF CHINESE CARVED LACQUER IN FRENCH COURT FURNITURE THIS PIECE NOW SURVIVES IN THE COLLECTION AT FONTAINEBLEAU

and often carefully preserved examples. Such a fine piece as that shown in the first illustration here given must have escaped by a miracle from the period of fire and sword. Its grand spaces and the rich and varied gold of the raised lacquer, its elaborate ormolu mounts, its splendid ebony and marble, were just the kind of decorations which maddened an already distraught and vengeful people in the days of the Terror. Then such examples of the "far-fetched and dear bought" were symbolic of all that the people hated, of the great days of a lavish aristocracy and the lean days of a nation of serfs. Although the saving of such a piece for posterity must have meant some rough handling, the carefully applied and hundreds-of-years-old lacquer of the immemorial East was well able to withstand the passion of a few years. Perhaps we owe it to the cupidity of certain patriots that so many examples of lacquer work in French furniture still remain for our admiration. For even the wildest of reformers among the French had always something of the artist and commercialist in his composition. It is a combination of qualities by no means so uncommon as is vulgarly supposed.

The second example here given shows the deeply carved and brilliantly coloured lacquer of the Chinese which was used by the Orientals especially on their handsome screens. After a certain time the panels were, of course, specially prepared in China and Japan to suit the French cabinet-maker and connoisseur, and it is likely that this particular piece was thus formed from lacquer arranged for European use. It belongs to the famous late Watteauesque mode, the age of rococo scrolls and gay colours, the period when all decorative art appeared in one way or another to repeat Mr. Austin Dobson's famous lines on a still more famous picture:—

"The silk sail flaps, light breezes blow,
Frail laces flutter, satins flow;
You, with the love knot in your hair,
Allons embarquons pour Cythere.
You will not? Press her then, Pierrot,—
Embarquons-nous!"

No. III.—COMMODE OF EBONY DECORATED THROUGHOUT WITH LARGE PANELS OF JAPANESE LACQUER MOUNTED IN GILT BRONZE FREELY CHASED IT IS SIGNED BY J. DUBOIS THIS EXAMPLE IS SOMETIMES CALLED THE COFFRE DE MARRIAGE DE LA DAUPHINE MARIE-ANTOINETTE, AND WAS MADE LATE IN THE REIGN OF LOUIS XV.

When everything was outwardly gay and most things within were dark and rotten at that time, the accomplished Pompadour, who knew the embittered side of life, but always wore a charming mask, made some effort to adapt the rich freedom of Oriental lacquer to the neo-classicism which she did so much to introduce and which is usually entirely credited to the days of Louis XVI., long after the Marquise had ceased to rule. The third picture gives an example of classic mounting, over-riding, as it were, the sufficiently effective panels of Japanese lacquer. It has often been described as the *coffre*, or marriage chest, of the Dauphine Marie Antoinette. The woodwork is of polished ebony, framed in gilt bronze mounts and ornaments, both cast and chased. The upper parts of the legs are in the form of sea nymphs, and are said to have been modelled by the famous sculptor, Falconet, who produced so many delightful biscuit figures at Sèvres. The idea that it was a marriage gift to the Austrian princess is, of course, suggested by the constant doves of Venus which appear in low relief in gilt bronze in the most important place of the finely decorated front. The quiver of Cupid rests beneath the amorous birds of the "Golden Lady." As a whole it is rather a remarkable example of the waste of fine lacquer, for the panels are hardly allowed to appear beneath the symbolic and decorative bronze work.

In No. iv. the full severity of the late Louis XV. style is shown. In this somewhat simpler table the designs of the Japanese lacquer are seen to great advantage. The whole is a most beautifully made piece of cabinet-work, but it shows the immense effort which was used at this time to produce at once a rich and simple effect—an ideal which perhaps reached its final stage in the fifth picture, an encoignure of the last years of Louis XVI. These lavish severities were supposed to contrast to great advantage against the then out of vogue examples, Nos. vi. and vii., which show the flamboyant and rococo beauties of the Louis XV. early style. But somehow the rich curves and freely modelled bronze of the earlier day has more deeply impressed the world at large, and is repeated in a thousand ways in the French art of

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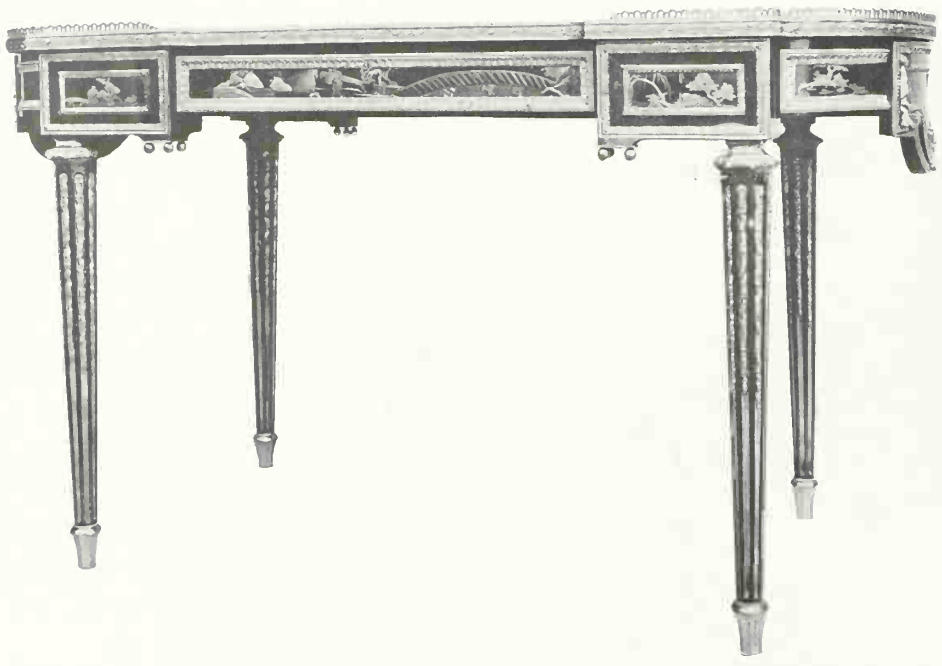
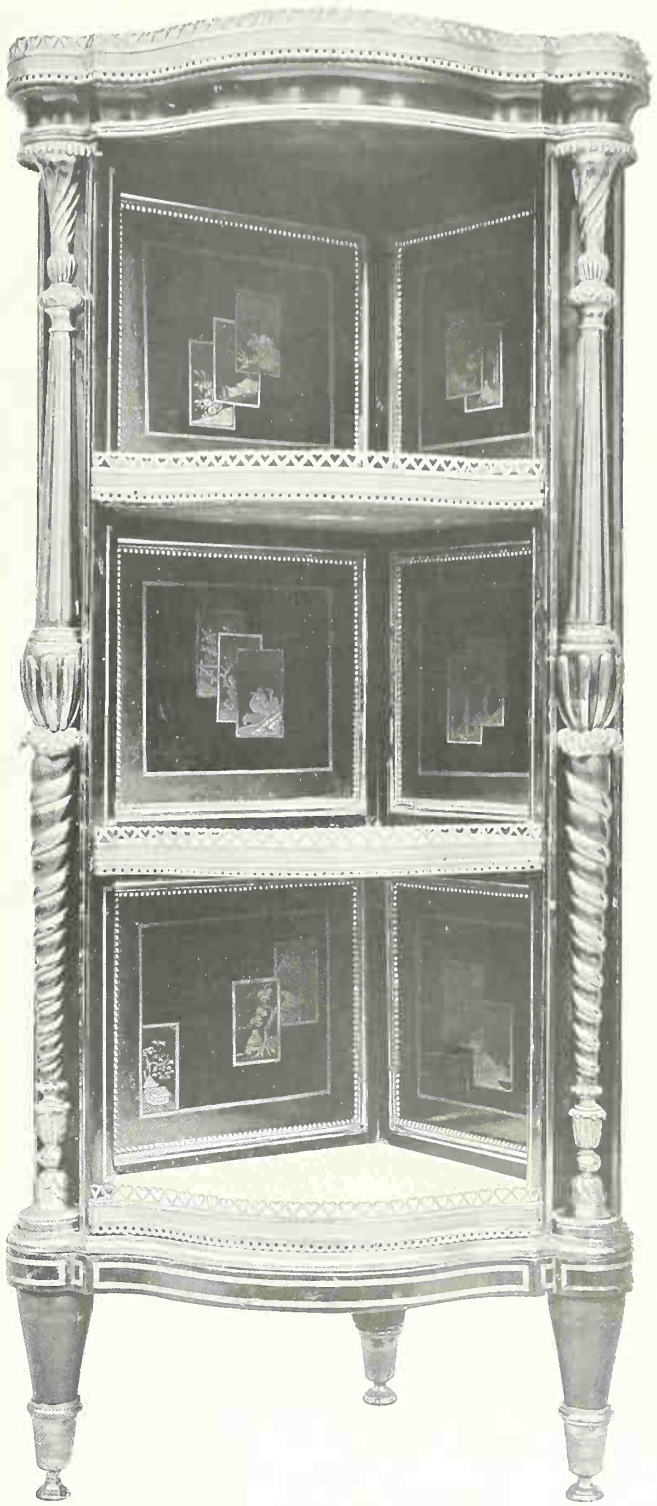
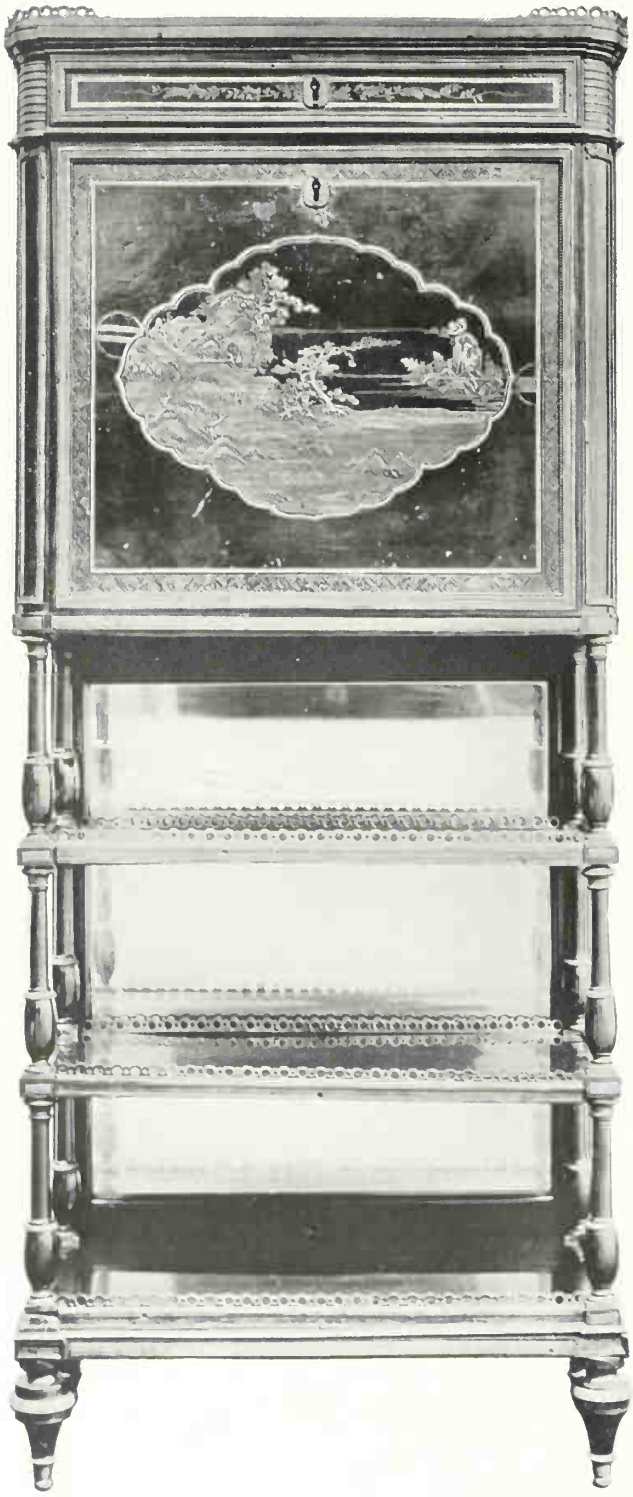


No. IV.—OBLONG WRITING-TABLE WITH ROUNDED ENDS, OF THE LATE PERIOD OF LOUIS XV. THE SIDES ARE DECORATED WITH BRILLIANT PANELS OF BLACK AND GOLD JAPANESE LACQUER THE TABLE IS ELABORATELY MOUNTED IN CHASED ORMOLU IT IS STAMPED BY M. CARLIN HE WAS RECEIVED INTO THE PARIS CORPORATION OF MASTER CABINET-MAKERS, 30TH JULY, 1766

No. VII.—A COMMODE OF LOUIS XV. TIME, SHOWING A FINE DESIGN IN CHINESE LACQUER AND GILT BRONZE THIS IS ALSO STAMPED BY ONE OF THE MASTERS OF THIS CLASS OF WORK, MAIRET



No. V.—AN EBONY ENCOIGNURE WITH CHASED ORMOLU GALLERY AND MOUNTING THE SIX INTERNAL PANELS ARE OF OLD JAPANESE LACQUER A CHARACTERISTIC PIECE OF THE LAST ROYAL PERIOD, THAT OF LOUIS XVI.



No. VIII.—SECRÉTAIRE IN EBONY WITH PANELS OF BLACK AND GOLD JAPANESE LACQUER OF GREAT BEAUTY, CHASED ORMOLU MOUNTS AND MARBLE TOP.

No. VI.—CHARACTERISTIC TABLE OF THE LOUIS XV. PERIOD, DECORATED WITH BLACK AND GOLD LACQUER MOUNTED IN ELABORATE GILDED BRONZE THIS TABLE IS SIGNED WITH THE MARK OF A FAMOUS CABINET-MAKER OF THE PERIOD, B.V.R.B., AND IS TYPICAL OF THE RICH AND ELABORATE WORK OF THE TIME

to-day. It is true that the last picture—of a secretaire in ebony—here given makes one almost a convert to the last Royal French method of using antique lacquer. Here the Japanese artist is permitted to give one of his best, and the accomplished French cabinet-maker does nothing more than add a durable and reticent setting to that which is really already a brilliant arrangement in black and gold.

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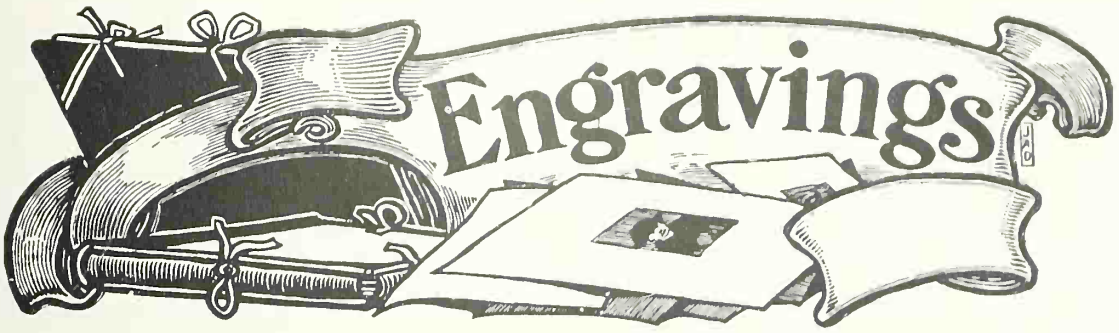
MRS. BILLINGTON AS "ST. CECILIA"
FROM THE PICTURE BY SIR JOSHUA REYNOLDS

ENGRAVED BY J. WARD
(THE PRINT SENT BY MESSRS. GRUNDY AND ROBINSON)



Some New Lights on James Ward's Career as an Engraver

By C. Reginald Grundy

THE close of the eighteenth century saw the beginning of the decline in English mezzotint. It was a glorious decline, hardly to be distinguished from the meridian of the art; and, paradoxical as the statement may seem, was almost wholly brought about by the increasing popularity of engraving. So long as the public demanded only a hundred or so impressions from even a popular plate, pure mezzotint sufficed for all their requirements; but when three or four times this number were needed, they could not be printed from plates executed in this method. First, etching was used to reinforce the mezzotint, and when even this did not suffice, steel plates were substituted for copper, and line or mixed engraving used instead of mezzotint.

A great engraver whose career was contemporaneous with this period of transition was James Ward, whose transformation from a mezzotint-engraver to an oil-painter was caused quite as much by his inability to earn a sufficient income in the former *rôle* as by his ambition to become a great artist. Ward was undoubtedly a master among mezzotinters. A pupil of his brother William and of John Raphael Smith, he was trained amidst the great traditions of the art, and brought to bear on his acquired knowledge an amount of natural talent and originality that enabled him in some respects to go further than his teachers.

His work was the last outcome of eighteenth-century mezzotinting, while his methods may be said to represent the final developments of that school of figure engravers which boasted among its members such exponents as Valentine Green, Thomas Watson, and John Raphael Smith. This fact makes his prints of especial interest to technical students. By a fortunate coincidence the print-room at the British Museum contains a magnificent collection of them, the examples consisting not only of finished works, but including also a series of progressive proofs from many of his more important plates, illustrating all their various stages of development.

James Ward presented the great bulk of this collection to the museum in 1817. He was then engaged on his huge canvas of the *Waterloo Allegory*, an ill-fated work which did much to damn his reputation, and, after many vicissitudes, was finally cut up into fragments, which have altogether disappeared. The nation, however, should retain a kindly recollection of the picture, for, in seeking inspiration for its execution from the statuary in the British Museum, Ward was brought into contact with the then keeper, John Thomas Smith, and so gave the latter the opportunity of persuading the artist to make what Sir Thomas Lawrence described as "this princely gift" of about four hundred prints, a series which, had it once been dispersed, could never have been collected together again, and whose value at the present moment must amount to several thousands of pounds.

Ward's letter offering the collection to the museum is still preserved; it is addressed to John Thomas Smith, Esq., and runs as follows: "I beg you will do me the favor to request the Governors of the British Museum to accept the accompanying set of my engravings, in all their various states while finishing, which, with the exception of two or three (and which I shall endeavour to procure), will make up a compleat (*sic*) set of my works upon the copper. I offer them under the impression that they may influence future Engravers to be more careful in preserving their unfinished proofs, and as it respects myself, may in some degree operate as an apology for not having produced more and better pictures in the various classes of painting I have persued (*sic*), and upon which I am now engaged, in Allegory, History, Portrait, Animals, Landscape, and Domestic composition."

Large as is this collection, it does not represent the whole of Ward's works, and though some of the gaps have been filled in from other quarters, there are still several subjects required to make it fully complete. Ward, indeed, was more prolific as an engraver than is generally imagined. His success

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as a painter tended to obliterate his past reputation as a mezzotinter, and his plates were often credited to his brother, so that even now his full record has scarcely been discovered. John Chaloner Smith, the great pioneer in mezzotint cataloguing, in his work on British portraits, published 1883, mentions forty-eight plates as being by Ward. Smith, however, was only directly interested in portraits, and did not touch at all on his efforts in lithography. Mrs. Frankau, in 1904, by including the latter, extended the list to eighty-three subjects, one of which, *The Country Butcher's Shop*, is credited in error, as it was the work of S. W. Reynolds. My own researches, in connection with my newly issued life of Ward, have extended the list to over one hundred; but fresh discoveries may be made at any moment, and should any readers of THE CONNOISSEUR MAGAZINE have found any unrecorded works by him, they will earn my warmest gratitude by informing me of them.

One reader of the magazine has already done this, by introducing me to an important mezzotint $23\frac{3}{4}$ in. wide by $17\frac{3}{4}$ in. high, engraved with rare skill, and evidently a work belonging to the great period of British mezzotint. I refer to Mr. Ernest Leggatt, whose never-wearied search for rare and unrecorded proofs to add to his collection has resulted in many interesting discoveries, of which this, the most recent, is far from being the least important. Mr. Leggatt's opinion—and it is one which should carry much weight—is that the work is by James Ward. Let me cite his reasons for this attribution, in which, in default of definite evidence to the contrary, I should thoroughly concur. The technique, especially in the roulette work which Ward was so fond of introducing, is perfectly characteristic of his methods, and coincides more closely with his known plates than with those of any other mezzotinter. Then there is an inscription in pencil beneath the work consisting of the words "Finished Trial Proof," evidently written by the engraver. This closely tallies with the handwriting of James Ward, and, if the inscription were a little longer and more legible, might be definitely held to settle the matter. Mr. Leggatt showed his impression to the authorities at the British Museum, but they, like him, had not seen another copy of this beautiful work.

By his kind permission an illustration from the proof is reproduced. Originally this was done with the idea that some readers of THE CONNOISSEUR MAGAZINE might be able to throw light upon its identity. In the meanwhile, however, Mr. Leggatt's researches have been rewarded by the discovery of a print impression of the engraving inscribed with full lettering, which gives the title as *Paolo and Francesca Circ.* the painter as J. R. Smith, and the engraver as W. Ward. Here there is evidence that clashes with the assumption that the plate is by James Ward, and yet when critically examined it amounts to little, for William, as I hope to show later, took credit for several of his younger brother's mezzotints, and this is probably one of the number. It was published in 1804, when James was anxious to relinquish his career as an engraver, and had little inducement to acknowledge his own work; but this is anticipating matters, for it is with his early efforts that I propose to deal first.

James Ward commenced his career as an engraver in 1782, when he was bound apprentice to J. R. Smith, at that time carrying on his vocations of painter, engraver, publisher, and printseller, opposite the Pantheon, in Oxford Street. Young Ward was one among many apprentices, of whom his brother William was perhaps the most proficient. The latter at that time was Smith's right-hand man, and worked with his master as a collaborator rather than as a pupil. An interesting light is thrown on this point by a long subsequent letter of James Ward, in which he brackets master and apprentice as suffering equal annoyance from the close supervision that Sir Joshua Reynolds exercised over the reproduction of his works; the great master's alterations in several instances necessitating the practical re-engraving of a plate before it met with his approval.

James, however, was not then concerned in such matters. He was employed chiefly in running errands, and acquired little technical knowledge beyond the art of laying mezzotint grounds—a tedious process which he always detested. He complained bitterly that Smith taught him nothing, and even neglected to supply him with drawing materials. This last omission James partly remedied by using the backs of Smith's discarded trial proofs as drawing paper—a costly substitute, for some of these proofs, if in good condition, would realise now a small fortune.

James had remained with Smith above a year when he lost a pet dog belonging to his master, and, in consequence, was so harshly treated that the lad's friends judged it best to remove him. His indentures were cancelled, and he was transferred to his brother, the latter, as an equivalent for the loss of his brother's services to Smith, agreeing to remain with the engraver for three years at a very moderate salary.

James was bound to William for seven years, giving an extra year's service in lieu of premium, and during this time was often employed in helping Smith. Though his handwork must occur in many plates by both of these masters, the first one in which he can be stated to have definitely assisted is that of the Duke of Orleans after Reynolds, published in

1786. From this time onwards James rapidly gained in proficiency.

According to a biography of him published in 1807, he was a complete master of his craft by 1788, and in that year began to engrave entire plates, which, though published under his brother's name, contained none of the latter's work. Though the biography is anonymous, I give it full credence, and am indeed inclined to regard it as having been written by James Ward himself, though probably edited and condensed for publication by another hand. It is full of his phrases and peculiar turns of expression, and betrays an intimate knowledge of his career that could have been derived only from the artist. In the many instances when, by reference to the huge mass of papers and letters of James Ward kindly lent me by his granddaughter, Mrs. E. M. Ward, I have been able to check the statements it contains, I have always found them to be accurate. We are told in this biography that James was especially successful in his rendering of subjects containing landscape, for which "he always evinced a peculiar taste"; and that it it had not been for this "perhaps we should never have seen that character of Nature attempted in mezzotint." Three engravings, all of them after Morland, are definitely mentioned as being entirely the work of James, viz., *Children at Play*, *Cottagers*, and *Travellers*.

It may appear hazardous to try and deprive William Ward of the credit of the two last important plates on the strength of this statement, but it is corroborated by so much circumstantial evidence that I have not hesitated to include them in my list of James Ward's works. With regard to the third subject mentioned, *Children at Play*, there is a difficulty of identity. No plate was apparently published under this title: but there are at least three to which it might apply, viz., *Children Bird-nesting* and *Juvenile Navigators*, published in 1788, and *The Kite Entangled*, published in the following year. The most feasible solution of the problem is that Ward intended the name as a general description for the whole series, and that the editor of the memoir converted it into a specific title, owing to his lack of knowledge of Morland's works.

"PAULO AND FRANCOSIA" (*sic*)

If the statement is incorrect, it is difficult to assign any reason for it having been made. In 1807 James had practically given up mezzotinting, and was making a large income as a painter—clearly he could derive no material advantage by unjustly depriving his brother of some of his laurels. On the other hand, the latter, who is said to have been extremely jealous for his reputation, remained an engraver to the end of his days, and hence had every inducement to contradict it, if untrue. That he did not do so is a proof of its substantial accuracy. All the other circumstances fit in with this presumption. William Ward's output of plates largely increased about the time it is stated that James had become a competent engraver. The landscape portions of the plates are treated with greater ease and freedom, and from pencil sketches which still exist, we know that James was then engaged in studying landscape. James, too, was on circumstances of great intimacy with Morland throughout the first portion of the period. He taught the latter the rudiments of mezzotinting, which leads to the inference that he was frequently engraving in the other's company, and probably on his pictures. Later on, when James began to paint in oil colours, and Morland saw that he ran the risk of fostering a rival, he banished his brother-in-law from his studio; but that the latter was still engaged on his pictures is proved by the fact that he made a copy of Morland's *Travellers*, which was so successful that the artist mistook it for his own work. This is the only copy that Ward ever made from Morland, and may have been done to engrave from.

The engravings of the *Cottagers* and *Travellers* were published by T. Simpson, of St. Paul's Churchyard, in 1791, and it is significant that on their completion this well-known publisher at once gave James—now just out of his time—a commission for his two plates of *Rustic Felicity* and *The Rocking Horse*, issued in the following year. The evidence of the engravings themselves is additional corroboration: the technique of the *Travellers* and *Cottagers* being precisely similar to that shown in Morland's *Sunset—View in Leicestershire*, engraved by James in 1793, or, indeed, to that of any of his earlier works.

The last-named plate is James's final reproduction after Morland. He was beginning to make his mark in the world, and in the same year was appointed painter and engraver in mezzotinto to the Prince of Wales; but the outbreak of the war with France, and consequent bad trade, caused him to fall upon evil days. At this time we find him, having given up his comfortable abode in Winchester Row, installed in gloomy lodgings at 10, Bow Street, under the shadow of the portico of Covent Garden Theatre. He could find no market for his mezzotint plates; his pictures were almost equally unsaleable; so in despair he made a series of soft-ground etchings, which were published in book-form. A copy of this work, the only one I have ever seen, is at the British Museum. The book contains seven plates, including a vignetted frontispiece. Among the others are those fine renderings of *Rabbits* and *Guinea Pigs* which were later on grounded over and transformed into mezzotints, under which guise they gained the rarely awarded praise of John Chaloner Smith, who refers to them as a "charming little pair." The work was published on January 1st, 1794, by James Ward, and re-issued by Wards & Co. on June 17th, 1800, a date which in the case of the two mezzotints was subsequently altered to February 1st, 1802. The publications apparently met with little success; hence their extreme scarcity.

There are several other etchings by James Ward in the print-room, which have hitherto escaped the notice of the cataloguers. First comes a spirited rendering of a sow with several half-grown young ones, which bears on it the pencilled inscription in Ward's handwriting, "Drawn and Etched in soft ground by James Ward, the only one preserved, the plate being grounded over and finished in mezzotint." I question if there exists an impression from the finished plate; but should there be one, I shall feel very grateful to the fortunate owner if he will give me an opportunity of viewing it. Then there is an outline etching, 11 in. by 22½ in., of a *View of Kingsgate in the Isle of Thanet*, after George Walker, which looks intended to be filled in with mezzotint. Again I make my plea for a sight of an impression from the finished plate, should one exist.

The last-named etching bears the date of May, 1799; and one cannot help experiencing a feeling of regret that Ward, who was then at the zenith of his power, should have squandered his talents on this and other subjects comparatively barren of artistic interest. To the same period belong three etchings of a long-horned Staffordshire bull, and four of a cow of the same breed, drawn elaborately to scale for the Board of Agriculture. It was probably the eternal question of "filthy lucre" which induced Ward to undertake such journeyman's work. He was no doubt relatively better paid for them than for the masterpieces after Hoppner, on some of which he was then engaged.

The first of his plates after this artist is *Juvenile Retirement* (the Douglas children), first published as *Repose* in 1796, and re-issued under its better known

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LADY HEATHCOTE AS "HEBE" ENGRAVED BY J. WARD, AFTER JOHN HOPPNER
FROM A PRINT IN THE BRITISH MUSEUM

title in 1799 as a companion plate to *Children Bathing* (the Hoppner children), which was brought out in the same year. It seems a curious anomaly that plates of this calibre, of beautiful women and children, choice impressions of which are now individually ransomed from the sale-room at the cost of a small fortune, should, at the time they were produced, have occupied quite a secondary position. Yet such was the case, and the collector consequently has little risk of finding impressions badly plate-worn among the early issues of prints of this class, as the contemporary demand for them was not sufficiently great to cause the plates from which they were struck off to be over-printed. It was the military and royal portraits, and the large battle pieces and genre subjects, that won the popular approval, and sold in large numbers. Ward's papers give eloquent testimony on this point. His most successful plates, from a monetary standpoint, appear to have been those of *George III. at a Review*, after Beechey, and *Lord Duncan's Victory*, after Copley. Of the former work he bought the copyright, and asserts that he might have secured a small fortune from the sale of the prints had he not been compelled to take Dr. Daw into partnership to raise the purchase-money. As it was he did well with it. His first plate of the subject was published June 1st, 1799, and the sale of impressions from it was so great that he engraved a duplicate, which was issued on April 10th of the following year. The only tangible difference between the two works is that the second one lacks a quarter of an inch of the width of the first.

The engraving of *Lord Duncan's Victory* was commissioned by Copley, who paid Ward two hundred and fifty guineas for it. It speaks much for the durability of the copper plates of those days, made largely from the discarded rollers of cotton-mills, that Ward guaranteed the work should print four hundred good impressions, which number apparently was struck off from it and sold. In striking contrast to this success comes Ward's plaint about his *Mrs. Billington*, after Reynolds—a superb piece of work represented in the British Museum by a magnificent series of progressive proofs, which show that the engraver was able to manipulate the scraper and roulette with the same delightful freedom that a skilled draughtsman employs in handling a crayon. Prints of this plate were retailed at a guinea—perhaps a hundredth part of their present value—yet Ward relates of it "that the dealers never sold one." Probably he disposed of a few impressions from his own establishment. He also gave some away—this and his *Centurion Cornelius*, after Rembrandt, being the two subjects he used most frequently for presentation. The latter plate he considered his masterpiece, yet had to record of this also that "the dealers never sold one."

It may be questioned if Ward's plates after Hoppner were in much greater demand. Not one of them appears to have offered sufficient commercial possibilities to tempt an orthodox print-dealer to secure it, so that the whole series were either privately published or retailed from Ward's residence. Most of them bear the legend of having been published by "Wards & Co.," a firm consisting of James himself, his brother William, and Dr. Daw, which was definitely established in 1799. Close relations between the two brothers existed previous to this date, their friendship being unhampered by professional jealousies, James setting little store by his reputation as an engraver, and William doing his best, by buying and engraving his brother's pictures, to help on the latter in his career as a painter. James's great ambition was to enter the Academy as a painter, and his successes in engraving were but so many steps in the wrong direction; hence he appears to have felt little elation at Hoppner's high praise of his mezzotints. Though William had made the earlier reproductions after this artist, Hoppner preferred the work of the younger brother, and, during several years when James was working for him, never gave William a single commission. It is difficult to assign a reason for such marked preference, unless, as I suspect, James did a substantial share of the work on one of the finest of the plates which bears William's name.

I allude to that of *Marianne and Amelia, daughters of Sir Thomas Frankland*, published in 1797. This is a great work—a classic worthy to rank with the best efforts of Green and Smith, and in style and quality bears a close resemblance to the acknowledged plates by James Ward. A piece of direct evidence exists which corroborates the idea of his direct connection with this work. In Lord Cheylesmore's collection, now housed in the British Museum, there is a superb engraver's proof of it, probably the final one submitted to the artist, and passed by him as finished. This bears the pencilled inscription, "Published as the Act directs," as a direction for the plate-writer. In the ordinary course of events this would be written by the engraver: hence we should expect the handwriting to be that of William Ward, instead of which it is that of James. If the latter had taken no part in the production of the engraving, it appears hardly probable that his handwriting would have appeared on the proof.

Another plate, which until recently was always ascribed to William Ward, is that of *Mrs. Michael*

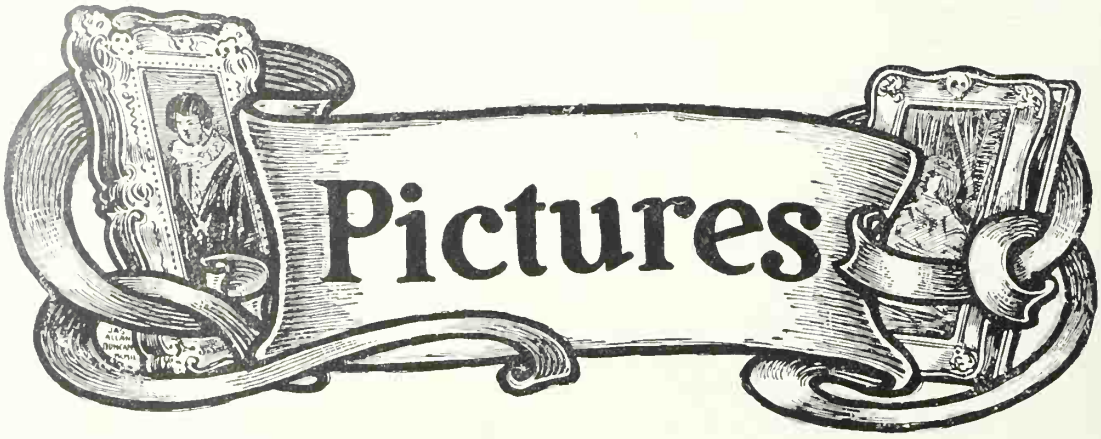
Angelo Taylor as Miranda, probably engraved about a year subsequent to the *Frankland Sisters*. A certain amount of mystery has always been attached to this work, of which, though a superlatively fine piece of engraving, scarcely a score of copies are known to exist. One or two of these — proofs before any inscription—have their margins intact; the others are cut close to the work, apparently with the intention of doing away with the record of the name of the engraver. The credit of restoring it to its proper author belongs to Mr. Alfred Whitman, who, finding a copy from the plate in the British Museum with some fragments of the upper portion of the inscription remaining, ingeniously deciphered from it the words "engraved by James Ward," which had evidently been scratched on the plate.* I have been able to confirm this attribution by other equally convincing evidence. The biography of 1807 mentions it as being one of James Ward's finest plates, and an impression from it is catalogued in the exhibition of his works shown in Newman Street in 1841.

It has been suggested that the plate was suppressed owing to the jealousy of William Ward; but James, in a letter to the Marquess of Londonderry, dated June 9th, 1830, gives the matter quite a different aspect. He writes: "I engaged to engrave a print, after a picture painted by Mr. Hoppner, of Mrs. Taylor, with the knowledge and sanction of the family. When that engraving was completed, a mysterious movement between Mr. Hoppner and the family took place. I know nothing of the circumstances; but through the entreaty of the artist, I submitted to the loss of professional reputation with the prospects I had of pecuniary advantage (*i.e.*, by allowing the plate to remain unpublished). That plate was afterwards put into the hands of another engraver for the purpose of getting some impressions struck off, and for him to make some whimsical alterations, which would have spoiled the engraving. This he declined doing." It would seem that Hoppner acted somewhat disingenuously in the matter, for, after that painter's death, Ward had the mortification to learn that the non-publication of the plate was ascribed by the Taylor family to the misbehaviour of the engraver.

Before leaving the subject of James Ward's plates after Hoppner, it is interesting to learn, on the former's authority, that he had a dispute with the artist concerning the reproduction of the latter's *Lady Heathcote as Hebe*. Ward in his translation of the work, despite Hoppner's protests, considerably strengthened the general effect. Hoppner, when he eventually saw the finished mezzotint, was so pleased with the result that, instead of persisting in his objections, he re-painted his picture to correspond. Considering the high reputation of the artist, this is probably one of the greatest compliments an engraver has ever received.

The *Lady Heathcote* was published in 1804. It is one of the last plates that Ward engraved after Hoppner, or indeed after any one, for by this time he had succeeded in his ambition, and was enabled to discard the graver for the brush. In the years to come he was to execute several more mezzotints, one—his own portrait—being engraved so late as 1835; but his best work in this medium was done, and his career henceforth must be regarded as that of a painter.

* See THE CONNOISSEUR MAGAZINE, Vol. XI., page 169.



The Ashbourne Portrait of Shakespeare

By M. H. Spielmann, F.S.A.

JUST before the middle of the nineteenth century the existence of a new portrait of Shakespeare was made known to the world in the most attractive manner possible—not by any collector's pronunciamento or dealer's advertisement, but by the publication of a very beautiful and important mezzotint which at the first glance won the sympathy of the beholder. But the painting itself, so far as is known, was neither produced nor publicly shown, and it is here seen in accurate reproduction for the first time.

There is no means of tracing its advent into the London shop from which it was bought by the Rev. Clement Usill Kingston. Mr. Kingston was at that time Second Master (a post he shared with the Rev. Thomas James Jones, the mathematical master*) at the Queen Elizabeth's Free Grammar School at Ashbourne, Derbyshire, of which the Rev. G. E. Gepp was Head Master. After acquiring it Mr. Kingston wrote to Abraham Wivell, who had just issued a brief and incomplete essay to Knight's Shakespeare† on the portraits of the poet, consisting mainly of a few extracts from his "Inquiry" of 1827. A transcript of Mr. Kingston's letter came into the possession of the late Mr. Samuel Timmins, J.P., of Fillongley, Coventry‡, and was printed in "The Portraits of William Shakespeare," by Mr. Parker Norris.§

Writing from the Grammar School, 8 March, 1847, Mr. Kingston says:—"I am perfectly aware of the numerous deceptions and frauds of every possible kind which are practised upon the unwary connoisseur, having given my attention to paintings for the last ten or fifteen years; but I am happy to say nothing of the kind has taken place with regard to the picture in question." He proceeds: "I will warrant every portion of the picture to have been painted at the same period . . . I will warrant my picture to be purchased in its original state, and that the canvas, etc., is peculiarly of the period in which Shakespeare lived; that it has never been retouched since it was painted, and therefore that whatever detail there may be in it (which I consider gives more weight than anything), was certainly every touch, painted with the portrait itself." This positive *ex parte* opinion must, of course, be taken for what it is worth, for Mr. Kingston was not quite accurate when he goes on to say that on the cover of the book (which will presently be described) "amongst the ornamental details is the crest of the Shakespeare family and the tragic mask. This is too small to have been put on by any party wishing to pass it off as genuine, for ninety-nine out of a hundred would never notice it." The fact is that there is no "family crest," and the mask, if it be a mask, cannot be described as a tragic mask. It has nothing either tragic or comic about it. The most interesting part of the letter, which describes the picture, gives a brief account of how the writer came by it:—

"The way in which I happened to come into possession of it was this: A friend in London sent me word that he had seen a portrait of Shakespeare, that he was positive was a genuine picture, and that the owner only valued it as a very fine painting. Being too poor to purchase it himself, he advised me by all means to have it. I immediately wrote back requesting him to secure the prize. Since being in my

* By 1856 Vicar of Tickenhall, Derby.

† [illegible] date, but usually quoted "? 1845-1851."

‡ The [illegible] Shakespearean commentator and enthusiast, [illegible] at the Shakespeare Library at Birmingham.

§ 1885, p. 166. Careful search for the original has not been rewarded with success. The Timmins papers went into the charge of an executor, and in spite of his obliging inquiries he has not been able to recover the letter for me. Mr. Norris incorrectly gives the name as Christian Kingston.

THE ASHBOURNE PORTRAIT OF SHAKESPEARE

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possession it has merely been relined, and it is in most excellent preservation. Of the genuineness of it I have not the slightest doubt whatever, or I should not have asked so valuable an opinion as yours. In fact . . . I really believe it to be the best, and certainly the most interesting portrait of the immortal bard in existence"—and he expresses the view that the picture was by the same hand as painted the "Janssen portrait." There is, as a matter of fact, no resemblance in the technique of the two paintings, though not a little between it and one or two of the finer copies of the Janssen.

The picture, therefore, has no pedigree, not even any traditional connexion with the name of Shakespeare. That, however, is a matter of no consequence, for pedigree and tradition are the commonest ingredients in a portrait "fake." The interest of the problem is centred therefore in the picture itself.

There is little doubt that, in writing to Wivell, Mr. Kingston had two motives in view—the first, to obtain from the well-known expert confirmation of his own view, and the second, the publication of a print that would command a commercial return. The Rev. Henry Buckston,* who was a pupil at the Grammar School, and who retained a clear recollection of the picture, wrote to me: "I remember Mr. Kingston; he was an artist, but whether he painted for pleasure or profit is more than I can say; I should imagine for profit, since as far as my recollection goes, I do not think he was a rich man by any means."

Wivell, a professional portraitist, skilled in the knowledge of Shakespeare portraits, a subject for which he had not lost his passion of twenty years before, and a man of business as well (who reverted to trade when his art failed him) received the communication with satisfaction. He replied to Mr. Kingston in a letter which the latter caused to be printed on a quarto page, a copy of which, framed, passed into the possession of the present owner of the picture. It runs thus:

"Birmingham, *March 24th, 1847.*"

"Sir—Agreeable to your commands, I have been to London on purpose to examine the merits of the picture which you deem to be an original portrait of the poet Shakespeare. Taking into account the mystery attending every thing and circumstance connected with the bard, we ought not to expect a true original portrait of him to be free of doubt, when so many attempts have been made to impose on the public credulity during the last fifty years. . . .

"Having directed your attention to the foregoing particulars, which I conceive sufficient to answer the purpose in respect to the Portrait to which you have called my particular notice, I have to remark that at first sight I was astonished to find such an admirable picture so strongly resembling the last described Shakspere" [that is to say, the Janssen portrait]. "As a work of art it is worthy of the best master of the period in which it was painted; in respect to colour and drawing the best attention has been paid to Nature. It fully establishes my remarks on the inability of the foregoing painters, engravers, and sculptor, to do justice to the poet's likeness. The picture is represented in a different light to the Janssen portrait, and the opposite side of the face, which establishes it beyond a doubt, being an original of the same person, painted in the year 1611, only a year later than the other; and as the age 47 is with the date, and the poet being of that age, it is a kind of evidence in favour of its authenticity; but I think the circumstance of the *cross spears and mask appearing in the centre of the book cover* is conclusive that Shakspere sat to the talented artist for the portrait.

"But it may be said in what respect does the likeness correspond with Droeshout's engraving. I may add that it is in every respect more like it than any other portrait; and the drawing of the eyes and mouth are precisely alike, so is the forehead and portion of hair; the eyebrows are a little more raised in the picture, but in form they are like the print, and the colour of the hair and beard being *auburn*, it is important to observe that the *hair* of the effigy of Shakspere at Stratford was of that colour until Mr. Malone had the bust painted white.† The circumstance of the picture being a *half-length*, and in *so perfect a state*, is one of the most extraordinary discoveries of this age; and I feel assured that the lovers of the Drama will duly appreciate the engraving when it is made public.

"I remain, Sir,

"Your very humble servant,

"Abraham Wivell.

"To C. U. Kingston, Esq."

While we cannot agree with Wivell on the remarkable correspondence of feature which he thought was to be found between the Ashbourne portrait and the authentic print by Droeshout in the First Folio, we must recognize a general resemblance between the two, as well as a likeness to the Janssen, although in details there are fundamental differences; but there can be no quarrel with his declaration that the discovery was a remarkable one, seeing that it was deferred to the middle of the nineteenth century.

* Of Sutton-on-the-Hill, Derby, the owner of the Buckston Janssen portrait of Shakespeare.

† This has long since been restored to its original colours.

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Still stranger is it that so handsome and romantic a portrait should have achieved, relatively speaking, so little popularity; this is doubtless owing to the fact that it has been jealously guarded by its successive owners, and that—lying *perdu* as it has been—it has been lent to no public exhibition. An interesting point to

COPY OF THE ASHBOURNE PORTRAIT OF SHAKESPEARE IN THE POSSESSION OF C. E. GRASEMANN, ESQ.

note is that between the dates of Mr. Kingston's letter and that of Wivell (March 8th and March 27th), an understanding had been come to about the publication of the engraving to which attention will be drawn later.

This picture I set myself years ago to discover, but the search for it was one of the longest and most tedious in which I have been engaged. An aged correspondent, Mr. Wm. Richard Holland, who had been a pupil of Mr. Kingston's, throwing back his memory sixty years, remembered the master sending it away—but this was only for the purpose of the engraver. A supposed clue, derived from the Shakespeare Birthplace, to the effect that the picture had been traced some years before into Surrey, proved of no avail, for I scoured the county, with the assistance of its entire Press, without any result. At last I came upon Mr. Kingston's track in Wisbech, Cambridgeshire, and followed him to Sutton St. Edmunds, where he had become incumbent of a church, and had died on the 24th June, 1884. Through the courtesy of the Town Clerk I obtained the names of his former servants, and thus traced his surviving son and daughters to different parts of the country; but beyond a youthful recollection of the picture, their information was fruitless. From one of Mr. Kingston's connexions, the most emphatic, I received the curt and healthy assurance that the writer had never paid any attention to the portrait as it probably did not represent Shakespeare,

that Shakespeare had not written the plays, and whether he had or not didn't matter as they weren't worth caring about. I was thus checked; but later on Mr. J. B. Muir told me of a three-quarter-length painting, which by the description, I recognized as the Ashbourne portrait, in the possession of a resident of Norfolk, and there, a few days later, I found it and enjoyed the sight of the canvas of which I had so long been in search. Mr. Kingston had sold it for £80 to a Mr. Harvard, of Attleborough, the head of one of the departments in Colman's mustard manufactory at Norwich, and on the death of Mr. Harvard it was purchased by Mr. R. Levine, of Norwich.

The picture has hung upon the wall in a private apartment ever since the date of its acquisition, and has been regarded and treasured with so much reverence that few have been allowed to see it, and the fame of it has not passed beyond the owner's dwelling. It was taken down for my inspection, and a careful examination, aided by a judicious application to its surface of linseed oil, yielded the following particulars.

The size given by Kingston to Wivell * is incorrect; the actual measurement is $47\frac{1}{2}$ in. by $37\frac{1}{2}$ in. The three-quarter-length standing figure is of the size of life. The high forehead, auburn hair, light beard, and general aspect, and the fairness of the skin with its delicate flush or carnation bloom upon the cheeks, belong notably to one of the most favoured types of Shakespeare—the Janssen and its copies—but are in sharp contrast with the swarthy face and dark hair of the Chandos portrait. The eyes are a non-descript brownish grey, dark in tone; but it must be remembered that the colour of eyes in a portrait often fade and change owing to the thinness of the pigment so used in order to preserve transparency. The ear has no ring. The multifold ruff, zig-zagged, yellowish in tint, with high lights of a stronger yellow, almost seems to be by another hand, and is certainly the most, and indeed the only, scamped part of the picture. The doublet is of black or grey-black material approximating to velvet, with warm grey lights on the folds. Round the waist, with a downward point in the middle of the body, is a narrow sword or dagger belt—a "dress" belt—embroidered with gold, and in the left hand is held a glove with gauntlet of crimson richly embroidered with bands of gold—just such a dress, belt, and glove as we see in the portrait of James Douglas, Earl of Morton, who died in 1581—that is to say, thirty years before the date of this picture.† At the corner of the rather crude red table cloth, with its unexpected creases, stands a skull upon which rests the right lower arm, and around the wrists are small figure-eight edged ruffs (rather than ruffles) with small white corded edging. Upon the left-hand thumb, a member of unusual length, is a gold signet-ring; and held in the right hand a gold embroidered book with broad red silk tie-ribbons of the same colour as the table cloth, its pages kept slightly open by the insertion of the forefinger. This book might be, from its style and luxurious binding, a missal or similar devotional volume, save for what is claimed for a mask and cross-spears appearing upon it. The hands are yellowish in tone, not mellow like the face, but are delicate in form and correspond in character to the elegance and ideality of the head, with its refinement, its almost effeminacy of expression, plaintive, sad, and rather startled in its look. At some early period the hair seems to have been retouched, or re-varnished with a bituminous medium, perhaps at the same time as the ruff at the throat, simple repairs rendered necessary by rough cleaning of parts—such as we see in the skull, which has been rubbed down till, here and there, the red of the table cloth shows through. This ruddy glow is clearly the result of injudicious cleaning and not of reflection, for perspective would prevent the tone falling so high, as it is found more on the cranium than on the upper jaw and teeth. A noteworthy effect is the rather hard outline of the figure against the lighter background, especially in the diamond-shaped space between the right arm and the body.

We thus have the presentment of a handsome, courtly gentleman, well formed and of good bearing, and apparently of high breeding, thoughtful, and contemplative; so sincere in expression and presentation that the picture cannot be regarded in any sense as a theatrical portrait. It resembles rather one of the gentlemen who accompanied Queen Elizabeth in her progress to Hunsdon House according to the tradition—a picture rendered familiar to the world by George Vertue's large engraving published by the Society of Antiquaries. And that there is a distinct likeness to the Prince Maurice of Orange-Nassau, Shakespeare's contemporary (1566-1625), no one will deny who is familiar with the medal

* 3 ft. 10 in. by 3 ft.

† Much the same is to be found in Lord Salisbury's portrait of Ambrose Dudley, Earl of Warwick (died 1690). The belt and gauntlet find their counterpart in a much later portrait—that of Francis Vere, first Earl of Westmoreland, in his coronation robes, 1625, as figured in *The Ancestor*. In Lord Willoughby de Brooke's portrait of Fulke Greville, Lord Brooke (d. 1628), we see the same belt used for a dagger only.

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by Abraham Kiese, whose life-work was produced between 1592 and 1625. It is difficult to imagine Shakespeare's friends, Ben Jonson the dramatist or Burbage the actor, attired in such a costume, rich as it is and fashionable, albeit sober and in good taste; yet Shakespeare's traditional reading before Queen Elizabeth's court is sufficient justification, in the sentimental judgment of many, for the more splendid figure imparted to the poet by the painter. Except that the nose is straight instead of aquiline, there is unquestionably a certain resemblance between this portrait and the Janssen picture, especially in the high eyebrows and narrow eyes; and were it conceded that it is of later date it might be taken as an adaptation of it. It is probably, however, an original portrait, and it is matter for regret that there is no means at present of tracing it unquestionably to either the sitter or the painter. In the top left-hand corner appears the inscription:

ÆTATIS SVÆ. 47
AO 1611.

in golden yellow letters and figures with a brownish shading on the right side of them. The middle stroke of the E in the first Æ is wanting, and serifs here and there have disappeared. Whether or not it is a later addition is an open question; but the fact must not be lost sight of that the colour of it corresponds to that of the book cover gold and that of the thumb-ring, and is in sharp contrast to that on the belt and glove.

While I was prosecuting my enquiries a capital little version of this picture, very careful and clever, was brought to my notice by Mr. Grasemann. It measures sixteen inches by twelve, and is thus a little larger than the engraving, but the figure is practically of the same size. The expression is well reproduced, but the colour, it must be admitted, is poor in quality. The hair is brown; the eyes, brown to hazel; the ruff, as in the original, summarily done; the right hand well drawn, but its middle fingers, relatively to the engraving, slightly too close together. The table cloth is of a bricky red and the skull a delicate sepia. But the edging of the wrist-cuffs is scarlet instead of cream, the ribbon-ties of the book blue instead of red, and the inscription (with fewer serifs than in the original) red instead of yellow. All this proves that the painting was done from the engraving and not from the picture, which, seeing that it is based on such a grotesque, makes it the more remarkable that in so many particulars it is substantially correct. The painting is probably thirty or forty years old and has retained its freshness well.

The thumb-ring of gold, without a jewel, and too broadly touched in to show the device, is worn on the left hand, and is a feature of some interest, as this is the only case in which it occurs in a portrait of Shakespeare. It was a fashion that had existed for an indefinite period before Shakespeare's time, and continued for a long while after it. It is rare to find it in the portraits of Englishmen not of exalted rank, and that of John Fletcher is the only one I can recall. Most lovers of the Old Masters will remember the "Portrait of a Donor and Child" in the Gymnasium of Hermannstadt, painted by Memlinc about the year 1485, and many have seen the beautiful "Young Man Praying," painted by the same master some five years earlier, bequeathed by the late Mr. George Salting to the National Gallery. Others by this master might be mentioned. Better known still are Albert Dürer's celebrated "Hans Tücher" of 1499 belonging to Weimar, and Andrea da Solario's "Venetian Senator" in the National Gallery. In all of these the sitter wears a thumb-ring, which we also find in the two portraits attributed to Dürer—the "Young Man" belonging to the Grand Duke of Hesse-Darmstadt, and the "Patrician" in the Frankfort Museum. Returning to England, we find the thumb-ring on the hand of King Richard III. (d. 1485) in the picture in the National Portrait Gallery, and on that of the lady called, until lately, "Mary of Lorraine" (d. 1560) in the exquisite picture in the same gallery. It figures also in the portrait of Elizabeth Olmsted, Lady Myddleton, by Cornelius Janssen, and in that of Alice Spencer, Countess of Derby (d. 163⅔), belonging to the Earl of Derby, and in many others that might be named. Falstaff declares: "When I was about thy years, Hal . . . I could have crept into any alderman's thumb-ring"[1]—referring to a fashion, which, if Shakespeare is here to be taken as chronologically correct, was in vogue among the middle classes in 1400. In *The Varietie*, perhaps the best of the Duke of Newcastle's several inferior plays, written about the year 1649, an old lady is spoken of, as Fairholt reminds us, as possessing as her treasure "a toadstone, two Turkies [turquoises], six thumb-rings, three aldermen's seals, five gemmals [betrothal twin-rings], and foure death's head." There is nothing, therefore, unlikely in the poet having worn a thumb-ring any more than that he may have worn the earring which we see in the Chandos portrait.

(*To be continued.*)

[1] Henry IV., Part I., Act II., Sc. 4.

Rosamond's Pond

By H. Selfe Bennett

Readers of The Connoisseur Magazine will recollect the "Story of a Picture" which appeared in the January issue of last year. It was accompanied by a very successful reproduction in colours of an oil-painting, entitled *View in St. James's Park showing Rosamond's Pond*, and reason was given why the picture should be attributed to Hogarth. The tail-piece to a chapter of Ainsworth's *Miser's Daughter*, etched by George Cruickshank, in effect a miniature drawing of the oil-painting, was also reproduced and inserted in the text. The effort to trace the larger picture, which had been in the possession of Louisa Lady Ashburton, and from which the lithograph was taken that led to the identification of the artist, has, unfortunately, not yet met with success. Interest in the subject of the painting has, however, induced further research, and the results thereof are herein stated.

The first point of importance discovered was that Hogarth had painted Rosamond's Pond from a different aspect, in cabinet size, thus depicting the same subject on three separate canvases. That such treatment was not unique amongst artists can be proved by a visit to the National Gallery, where (until the recent rearrangement) might be seen in the same room, by the same artist, the same subject delineated in three different sizes, viz., a landscape by Gainsborough, entitled *A Watering Place*. The size of the painting "in the collection of Henry Ralph Willett, Esq., of Merly House, in the County of Dorset," as inscribed on the lithograph thereof, was 5 ft. 1 in. by 3 ft. $3\frac{1}{2}$ in. The picture presented in The Connoisseur Magazine for January was 27 in. by $19\frac{1}{2}$ in. The dimensions of this second and acknowledged picture by Hogarth are not given, nor is it included in Austin Dobson's list of Paintings by that artist, although the print taken from it (here reproduced) is thus referred to in his *Catalogue of Prints by or after Hogarth* — "Rosamond's Pond," "Hogarth Pinx^{t}," "Merigot Sct." "Pub^{d} for S. Ireland, May 1, 1799." Faces p. 57 of *Graphic Illustrations* (ii.) ($6\frac{1}{4}$ in. by $4\frac{1}{2}$ in.).

ROSAMOND CLIFFORD

Both paintings, however, are mentioned in *Curiosities of London*, by John Timbs, F.S.A. (D. Bogue, 1855), where we read at pp. 592-3: "On the south-west side of the Park, connected with the canal by a sluice, was the gloomy Rosamond's Pond, of oblong shape, and overhung by the trees of the Long Avenue. It occurs as a place of assignation in the comedies of Otway, Congreve, Farquhar, Southerne, and Colley Cibber; Pope calls it Rosamonda's Lake. Its name is referred to the frequency of love suicides committed here. The pond was filled up in 1770. About 1740 Hogarth painted a large view of Rosamond's Pond, now in the collection of H. R. Willett, at Merly House, Dorset. This picture has been engraved, but the impressions (100) have not been published. It was copied by G. Cruickshank in 1842 in his illustrations of Ainsworth's *Miser's Daughter*. Hogarth also painted a cabinet view of Rosamond's Pond, likewise in the possession of Mr. Willett, who has the receipt for £1 7s. (the sum charged by the painter) in the handwriting of Mrs. Hogarth. The pond has been engraved by J. T. Smith and W. H. Toms."

It is curious to note that Ralph Willett, Esq., although the owner of several works by Hogarth, is thus credited with being the possessor of two pictures of the same subject, and it is extremely probable, but not a certainty, that the engraving in Sam Ireland's *Graphic Illustrations* represents the second and smaller one, for which the ridiculous sum of 27s. was paid; *litera scripta manet*, perhaps it was the price charged rather than the object itself which was so attractive.

Jacob Larwood, in his *Story of the London Parks*, gives a plan of "St. James's Park after the Restoration" as a heading to chapter xvii., which shows (i.) Cleveland House; (ii.) St. James's Palace, etc.; (iii.) The Mall; (iv.) The Canal; (v.) Rosamond's Pond; (vi.) Duck Island. The canal, a representation whereof from an old print has been produced for this article, extended in a straight line from the present Horse Guards' Parade to within a

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A View of the Canal in S.t James's Park, the Queens House, &c. taken from the Parade

Rosamond's Pond.

short distance of Buckingham House, and the pond at an angle to this, and separated by two rows of trees and a sluice, occupied the space where the Wellington Barracks now stand. Although the pond was filled up in 1770, the ground was not built over till forty years had elapsed, for the barracks were not occupied by troops until March 1st, 1814.

The same instructive work on the London Parks informs us (p. 324): "From Norden's plan of Westminster, drawn in 1593, it appears that there was at that time a large circular pond at the west end of the park, from which issued a water course that branched off in different directions. This pond bore the name of Rosamond's Pond. The origin of this romantic-sounding appellation can now no longer be ascertained. All we know of it is, that 'Rosamond's Land' is mentioned as situated in this locality in 1531." *

* The name occurs in the charter of feoffment from Abbot Islip to Henry VIII. of certain lands and messuages adjoining the hospital of St. James's in 1531. "St. James's Park was originally a swampy field attached to St. James's Hospital. The ground was drained and enclosed by Henry VIII., who thus made it the pleasure ground both of the hospital, which he had converted into St. James's Palace, and of Whitehall." (*Curiosities of London*, p. 651.)

Why and how the "land" and pond acquired the name of Fair Rosamond, the mistress of Henry II., is, like the origin of Jeames de la Pluche, "Wrop in Mystry." The authenticated facts concerning the romance of Fair Rosamond and the jealous wife of the Royal lover are few, and the mode of her death uncertain; the daughter of Walter Lord Clifford is supposed to have died in 1176, and was buried in the chapter house of Godstow Nunnery. "Giraldus Cambrensis, writing at the close of the twelfth century, tells us that Henry II., having imprisoned his wife Eleanor, began to live in open adultery with Rosamond Clifford. Later writers speak of Rosamond having been hidden away from the queen's jealousy at Woodstock in a secret chamber of 'Dædalian workmanship,' the maze of popular ballads and legends."—*Dictionary of National Biography.*

Returning to the scene of our illustrations, the authorities are agreed as to its position and character in the seventeenth and eighteenth centuries. In vol. iv., p. 49, of *Old and New London* we read: "In the south-west corner of the park, near Birdcage Walk, and opposite to James Street and Buckingham Gate, was formerly a small sheet of water, known

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ROSAMOND'S POND FROM AN OLD PRINT

as 'Rosamond's Pond,' to which reference is constantly made in the comedies of the time as a place of assignation. The pond was made to receive the water of a small stream which trickled down from Hyde Park, and it is shown in one or two very scarce prints by Hogarth. It was filled up in 1770, soon after the purchase of Buckingham House by the Crown. It is to its character as recorded above, and as being in the words of Bishop Warburton to Hurd 'long consecrated to disastrous love and elegiac poetry,' that Pope thus mentions it in the *Rape of the Lock*—

> 'This the blest lover shall for Venus take,
> And send up vows from Rosamonda's lake.'

To finish we give a further quotation which is taken from a quaint little book published in the eighteenth century, entitled "*A New Critical Review of the publick buildings, statues, and ornaments in and about London and Westminster, with some reflections on the use of sepulchral monuments, etc., etc., etc., and a Preface being an Essay on Taste. London: For J. Clarke, at the Golden Ball, in Duck Lane, near West Smithfield, 1736.*"

"Rosamond's Pond is another scene where fancy and judgment might be employ'd to the greatest advantage. There is something wild and romantick round the sides of it, which a genius would make a fine use of, if he had the liberty to improve it as he pleased. To be sure the banks of it ought to be kept in better repair, and if a Venus in the action of rising from the sea with the Graces around her was raised in the middle of it, it would neither be an improper or a useless decoration."

It is permitted to surmise that it would not have been a far cry to discover such "a genius" in that year of grace, 1736. Yet it would, perhaps, be "to enquire too curiously" to speculate as to what would have happened to Venus and the Graces when the pond was filled up thirty-four years later.

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT.

DEAR SIR,—I should be much obliged if one of your readers could give me some information regarding the unidentified portrait of which photograph is sent, the picture being in the possession of the Hon. R. P. Stanhope.

Yours faithfully,
F. CONWAY GORDON.

LAWRENCE'S PORTRAIT OF CHARLES W. BELL.

DEAR SIR,—If Mr. M. Morris will look at the print of C. W. Bell in the British Museum he will find it is dedicated to his father, T. Bell, and dated 1805. I believe there is a pencil note to the effect that Mr. T. Bell was a book publisher. Most likely Messrs. Bell, the present well-known book publishers, may know if this is so, and may probably know where the original is.

Yours faithfully,
E. E. LEGGATT.

RUBENS'S "SCENES FROM THE LIFE OF ACHILLES."

SIR,—I daresay this is one of hundreds of replies which you will receive to Mr. C. E. Sewell's enquiry. The other six designs by Rubens of *Scenes from the Life of Achilles* were recently lent by Lord Barrymore to the National Loan Committee and exhibited in the Grafton Galleries.

Yours faithfully,
W. RICKARD.

UNIDENTIFIED PORTRAIT

RYLAND'S "CYMON AND IPHEGENIA."

SIR,—The original of Ryland's engraving, *Cymon and Iphegenia*, is by Angelica Kauffman. Your correspondent, in the February number of THE CONNOISSEUR MAGAZINE, is evidently mistaken in attributing the painting to Richard Westall, as the latter was not born until 1765, and the date of Ryland's engraving is January 15th, 1782. Of course the painting in the Wallace Collection might very well be by Westall. A complete list of Ryland's works appears in Horace Bleackley's book, *Some Distinguished Victims of the Scaffold*—the unfortunate engraver having suffered the extreme penalty for forgery; a fact which is, I suppose, generally known.

I remain, Sir, your obedient servant,
LOUISA MCLEAN.

RYLAND'S "CYMON AND IPHEGENIA."

DEAR SIR,—In your *Notes and Queries* of February, page 113, you have a note or query as to Ryland's *Cymon and Iphegenia*. I have a *Cymon and Iphegenia* by Sir Joshua Reynolds. My print is labelled: "Etched by Francis Haward. From the original picture in the possession of His Majesty. Engraved by William Overend Geller. Painted by Sir Joshua Reynolds, P.R.A."

"His Majesty" must refer to King William IV. or his predecessor, for I have had the print for many years. I obtained it from the Rev. W. H. Grove, who inherited it from Mr. Hill, who was a partner with Mr. Bell (a dispensing chemist in Oxford Street), who left

certain art treasures to Mr. Hill that he did not bequeath to the National Gallery. In this print "Iphegenia" has no beads nor sandals, and her hair hangs all loose.

Yours faithfully,

W. Rupell.

"The Moneylenders."

Dear Sir,—Mr. R. Layburn Agar is correct. This picture is probably a copy of Quentin Matsys's *The Misers*. The picture in the Windsor collection was engraved about the year 1859. It contains the bird, I believe; but I write from recollection, having seen the engraving in December last. Another, on a panel, belongs to Lord Cobham; it contains the scissors, and the man wearing glasses has a jewelled ornament on the right side of his cap. Another jewel lies on the table. Lord Cobham's picture is 34½ in. by 28½ in.

W. H. Quarrell.

P.S.—Since writing my note as to this picture, I have ascertained that it (in the Windsor collection) was engraved twice: (1) as *The Money Changers*, by George Greatbach, publisher George Virtue; and (2) as *The Misers*, engraved by H. Bourne, published by James S. Virtue. Both engravings, of course, contain the bird. The second is the better production.

W. H. Q.

"The Moneylenders."

Sir,—I do not think there is much doubt that Mr M. V. Stephens's picture is a copy of *The Misers*, by Quentin Matsys, in Windsor Castle, and I am afraid it is not very valuable, as there are several things which show the hand of an inferior artist. For instance, the perspective is slightly altered (compare the position of the book on the table); also, the leaves of the book are an exaggerated copy (note the slighter curved leaf on the left-hand side of Matsys's picture and the much greater curve in Mr. Stephens's picture). The cap of the man on the left-hand side is not quite correctly copied, and the jewel is omitted; the bird on the perch appears slightly smaller and further away. The candle on the shelf I cannot see sufficiently for comparison, as also in the case of several other details connected with the hands and faces. If Mr. Stephens cares to communicate with me I can tell him where he can get a photo of *The Misers* to compare with his picture.

Yours faithfully,

Adele T. Carré.

"He Sleeps," by P. W. Tomkins.

Dear Sir,—Can any correspondent say where the original oil painting of *He Sleeps*, by P. W. Tomkins, is? The picture was engraved by the artist himself in 1780, and the engraving is a well-known and popular one.

The writer has an oval (metal) tea-tray of the period, and in the centre is an oil painting of this subject, exactly similar to the engraving, beautifully executed, even to the expression of the lady's face; so much so that it is quite possible this may be the original, unless it can be discovered there is another which is known to be so.

In the eighteenth century some of the best artists of the time are known to have decorated trays in this way.

Herbert Terry.

Unidentified Painting.

Sir,—In about 1870-73 my late father, Sir William Cunliffe Brooks, purchased for his house, Glen Farar, Aberdeenshire, a picture which I am anxious to identify—an oil painting. It is a full length of a girl in a grey-blue satin dress, carrying a small basket of fruit on her left arm, and steadying the flappy hat on her head with her right hand. No background, except slight dark outline of trees in far distance. It is evidently meant for a windy day, as the girl's skirts are blown to one side, and the ribbons of her hat are fluttering. She is dark, with an oval face, and wears a low-pointed bodice. The style is that of Gainsborough; but the hands are badly drawn. The canvas has been rebacked; there is no signature.

About eighteen months ago I saw a reduced engraving exactly like this picture, but cannot remember whether it was in your magazine or in the advertisement catalogue. I *think* it was from the Marquis of Bristol's collection.

The picture is a "full face." The girl is rather like one of Watteau's or Boucher's shepherdesses.

Truly yours,

Edith F. Cecil.

The Beaconsfield Cabinet.

Dear Sir,—If you can give me the names of the members of the engraving called *The Beaconsfield Cabinet and Meeting of Ministers in Council* I shall feel obliged. Particulars as under—

Published by P. & D. Colnaghi, Pall Mall.

Presented by Charles Mercier.

Engraved by Henry Lemon. Number of Ministers on engraving twelve.

Yours truly, F. Church.

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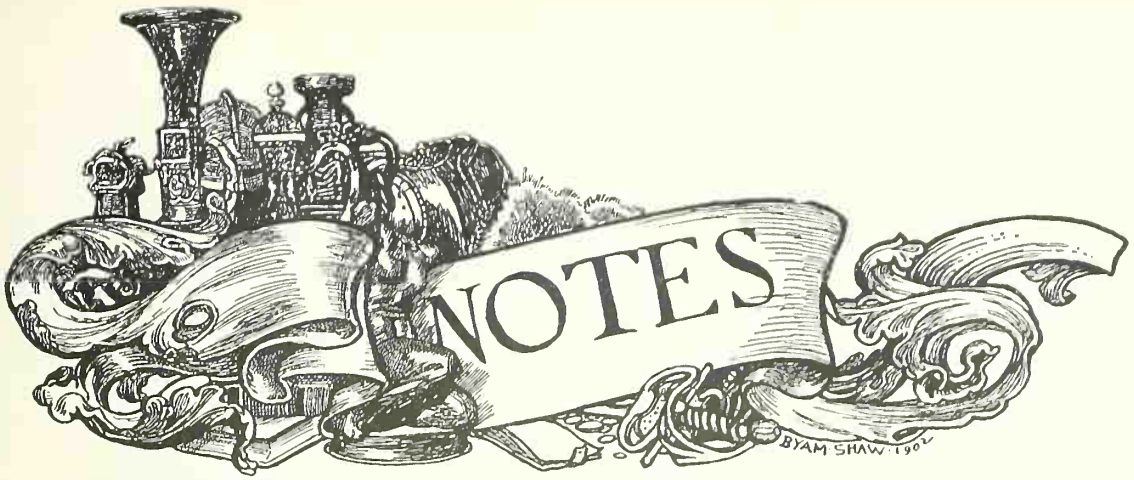
MY DEAR LITTLE SHOCK

FROM AN ENGRAVING BY AGAR AND BLUCK, AFTER ADAM BUCK



Silhouette Portrait Group

The accompanying photograph represents an interesting original picture in silhouette by the well-known Auguste Edouart. The canvas measures 38 in. by 21 in., and the figures are cut out and stuck on, the accessories being filled in in wash. In the left-hand bottom corner appears the signature,

"Aug^te^ Edouart, *fecit* 1840,
411, Broadway, New York."

The picture evidently represents an American family group—no doubt portraits—but whether the address, 411, Broadway, is that of the artist or that of the family represented is not clear. Perhaps some of your readers may be able to throw some light on this point.

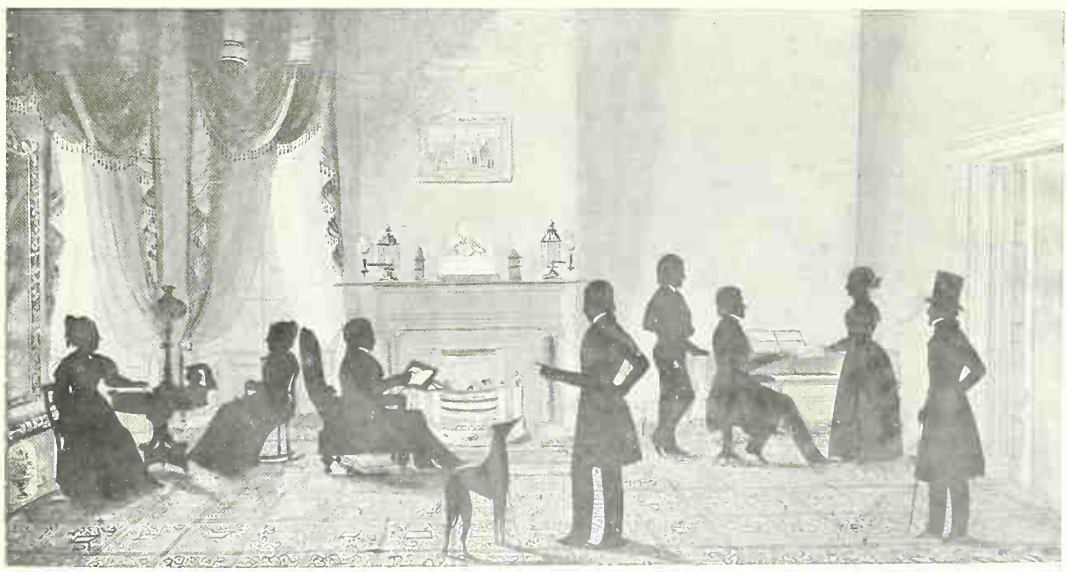
Old Scottish Silver

The six spoons are of rat-tail pattern with trefoil tops. They are hand-made of the period of Queen Anne, the year being 1709. The maker was James Sympson, an Edinburgh silversmith, who was admitted to the Society of Hammermen—an old Edinburgh association—in the year 1687.

The six forks are also known as trefoil tops. They are of the same year as the spoons and by the same maker, and have the three prongs of the period. Both the spoons and forks bear, besides the Edinburgh mark, that of "E.P.," being the mark of Edward Penman, the Assay Master at that time.

The only other example of an early Scotch silver fork may be seen in the Museum of Antiquities, Edinburgh, dated 1698, and also a rat-tailed spoon of this same maker's mark dated 1704.

The particular feature outside the beautiful design of this unique set of six spoons and six forks is that so many pieces bearing the one mark are found of Edinburgh make, and, excepting the one fork to be seen in the Museum of Antiquities, these forks are considered to be the earliest set of six forks to be found to-day in Scotland. Each of the twelve pieces bears the Johnstone crest and motto—a winged spur and "Nunquam non paratus," and all are in the best state of preservation.



SILHOUETTE PORTRAIT GROUP

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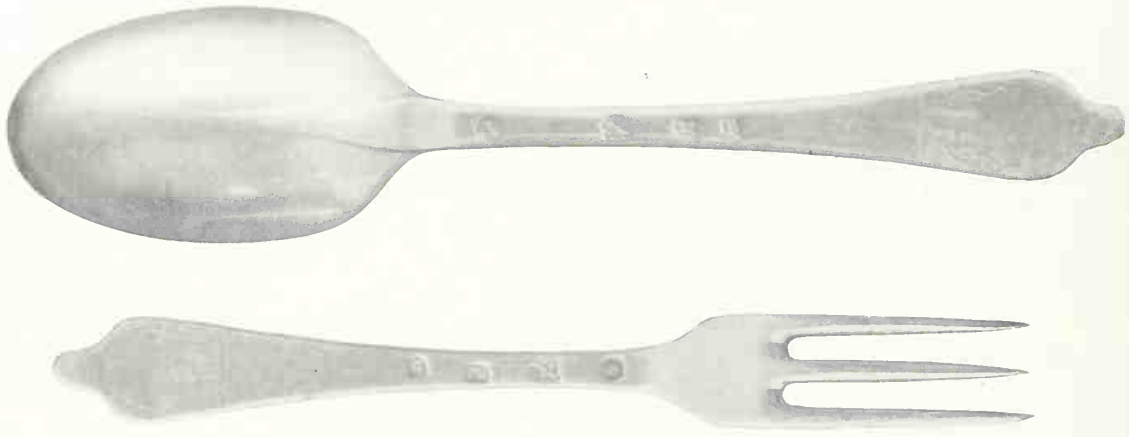


OLD SCOTTISH SILVER SPOON AND FORK

The Johnstones of Warriston were one of the most important families in Edinburgh at that time; and as it is extremely probable they would use the Johnstone crest and motto, the spoons and forks would most likely be made to the order of a member of that family. There is, however, the possibility that they have been made for some one of the Johnstone Clan (Annandale Johnstone), who were a very strong party in the history of the nation at that period; but when one takes into consideration the extreme poverty prevailing throughout Scotland at that time, and the fact that Border chieftains looked more after implements of war, means of offence and defence, it is reasonable to think such articles of luxury and refinement as these spoons and forks would find their home more in the society of the capital than amongst the wildnesses of the Borders; and it was the custom of gentlemen at that period, when on either raid or pleasure bent, to carry with them their own single knife, fork, or spoon: these, however, were generally of rude description. The conclusion, therefore, is they belonged to the Warriston family.

Johnstone, the founder of this family, was an eminent lawyer in Edinburgh, who, after being raised to the Bench, bought Warriston estate, and lived in Warriston House. He ultimately got into trouble with the Government during the Covenanting times, and was hanged at the Mercat Cross of Edinburgh in 1663 during the reign of Charles II.

Nail-Studded Trunk

THE nail-studded trunk made for George III. is of leather with fine engraved brass escutcheon. The pattern on the lid worked in brass-headed nails shows the royal crown in the centre with the letters G R. An elaborate scroll border and ornaments on either side the centre medallion make a handsome decoration.

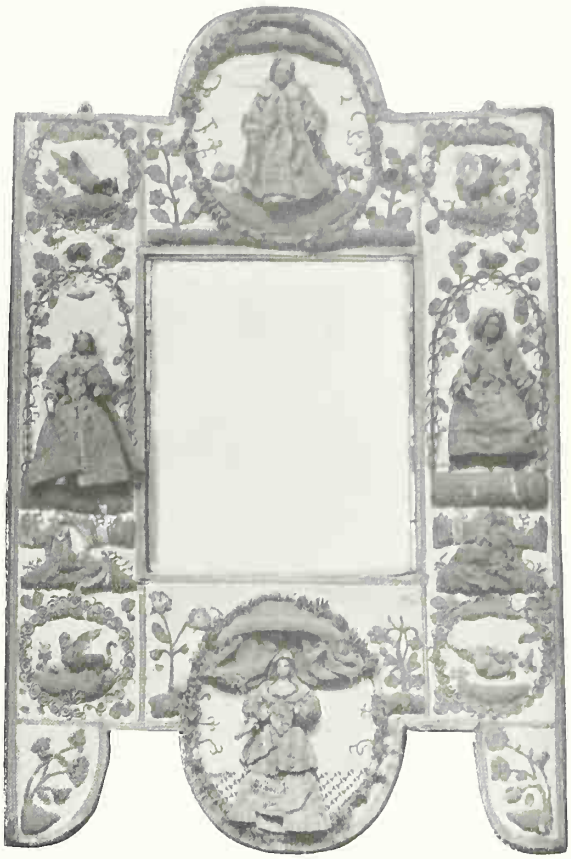
On the front and back are festoons, tassels, and rose devices: the date 1775 is on the front. At this date

OLD NAIL-STUDDED TRUNK

the American War of Independence was raging, for in that year the battle of Bunker's Hill was fought.

Such a trunk as this, elaborately bound with brass clamps at the corners, was recently sold at Christie's. It had originally belonged to Katharine of Braganza, and had her initials on it, and was also dated. It had possibly been made to hold part of the royal trousseau when she came to England to wed the English king.

Though it is difficult to find specimens of trunks in such fine preservation and of such undoubted authenticity, the quest for ornamental chests and trunks is an agreeable one, for their utility is much in favour of their careful preservation. Used first to hold the fine linen of a king, such a trunk is relegated to the housekeeper's room after a time, and there is used to hold, perhaps, quilts of fine needlework or extra pillow covers which are not always in use. Gradually, as a trunk gets shabbier, it serves far more humble purposes, till it may be relegated to the stable as a corn bin or as a receptacle for waste in a shop, as in the case of a fine specimen recently found in Staffordshire. Then the intelligent collector comes on the scene, and the old trunk finds an honoured place amongst his treasures.



NELL GWYNNE'S LOOKING-GLASS
FROM THE BRIGHTON MUSEUM

THE very beautiful specimen of needlework, illustrated overleaf, which partakes of the character of a needlework picture rather than embroidery, is wrought entirely in minute beads; the variety of their colouring is astonishing, the most delicate gradations of shade being perfectly rendered. The vivid colouring is of course as perfect as when first worked in the reign of Louis XV. for the "huswif" of some great lady.

Old Needlework

Cupid figures largely in the pictures, and the ship in the top section seems to imply that beauty is to be imported. It is interesting to note that all the female figures are wearing the fontange, the high erection of lace which was introduced by La Fontange, the favourite of the king. In one case the hair is dressed high, and a kind of osprey is placed above the padded hair. Every detail of the elaborate court dress of the period is carefully represented, the hooped skirts opening down the front to show the under-dress or petticoat; even the flowing scarves are there. In the third picture one of the heroines is attended by amorini; in the last she is led by one who bears Hymen's torch; the second lady is left sitting on a strange animal with a lion's head and a dolphin's tail.

It will be remembered that it was in the seventeenth century that bead-work of every kind was so popular in England. Our second example—the looking-glass of Nell Gwynne—is also done entirely in beads; the figures in high relief are mounted on white satin, the minor decoration, also in beads, being worked directly on to the satin. It would appear that the dresses of the figures, as in so much of the stump-work of the Stuart period, were made separately and fastened into their proper places when finished. It is probable that a fine wire is sewn round the extreme edge of the dress in order to make it stand away from the background.

The actual stitching of old bead embroideries is, as a rule, much simpler than that of the needlework pictures of other types. The beads were threaded or sewn down on linen stretched in a frame, the pattern being sometimes flat and sometimes padded. Occasionally long strings of threaded beads are couched down so as to form effective continuous lines for gentlemen's garters, scarves or cloak fastenings and cords.

Samplers showing bead-work are extremely rare, which is strange, considering how much bead-work was done not only in the knitted and netted purses which are of quite a distinct type, but also in making pictures or enhancing special sections of needlework pictures of the seventeenth and early eighteenth centuries.

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"Gainsborough" By Mortimer Mempes Text by James Greig, R.B.A. (15 Plates in Colour. Published at £3 3s. by Adam and Charles Black)

Of the experiences and environment which went to build up the most thoroughly artistic genius which England has yet produced we know so little that we cannot but feel grateful to Mr. Greig for the many pieces of new information he has garnered together in his work on Gainsborough. His labours are contained in a handsomely mounted volume, embellished with fifteen reproductions in colour, from some of the painter's principal pictures, by Mr. Mortimer Mempes. These, though good—excellent in their way—hardly warrant the elevation of Mr. Mempes's name to the premier position on the title-page. They form, indeed, a valuable and instructive adjunct to the letterpress; but it is the latter which is the *raison d'être* for the volume.

LOUIS XV. NECESSAIRE

Mr. Greig apparently started on his task "with a light heart," thinking that his predecessors in the field had finished all the spade work—the digging and delving after facts—and all that remained for him was to summarise the result of their efforts. Unfortunately for posterity Gainsborough was an unmethodical man, he left neither ledgers nor diaries behind him, and but few letters, so that there are wide lapses in our knowledge of his career, which have been bridged over by many conjectures. That Mr. Greig in all cases should bring to light facts to substitute for these was not to be expected, and though he has done valuable service, there are still many points he leaves unsolved. Such, for instance, is the identity of Mr. Pierpont Morgan's famous *Duchess of Devonshire*.

Mr. Greig favours the more generally accepted opinion that it is of Georgiana rather than of her equally beautiful successor, Elizabeth Foster; but the evidence of the features points rather in the other direction. The portrait does not strongly resemble any of the acknowledged pictures of Georgiana, while it has a marked likeness to the one of Lady Betty Foster by Sir Joshua Reynolds. It would be interesting if this point could be finally settled by the grouping together of the portraits of these two celebrated beauties.

If Mr. Greig leaves the subject of this picture still an enigma, he is to be congratulated on decisively settling the date of *Landguard Fort*, which, as Gainsborough's first important landscape, and the earliest work that made his "name known beyond the circle of his country residence," marks the beginning of a momentous era in his career. He has also established the identity and period of many pictures previously included in the limbo of undated, doubtful, and unknown works. His researches into the origin of the painter's family, and the circumstances of his early years, are specially valuable; and his criticisms, though eulogistic, as befits an admirer of the subject of his theme, are based on sound and thoroughly appreciable grounds. If he is apt to be a little discursive—to go too deeply into the history of people whose doings have little direct connexion with his subject—he may be well excused for the sake of the interesting information he thus puts upon record. Altogether the work is one which no serious student of Gainsborough or his times can afford to overlook, and is written in a fluent, easy style which should be attractive to the general reader.

To Mr. Mempes's illustrations, which have already been mentioned, little but praise can be awarded. They reproduce the colour, feeling, and technique of Gainsborough with wonderful fidelity, rendering the depth and sonorousness of the original oil-paintings in a manner that has been rarely equalled in facsimile work. If, in attaining this result, the reproductions, in one or two instances, are somewhat sombre in tone, they are still greatly to be preferred to the ordinary commercial facsimile, with its thin tinny brightness and entire absence of every painter-like quality.

St. Ysidore A Relic of the Battle of St. Vincent (Feb. 14th, 1797)

ST. YSIDORE : A RELIC OF ST. VINCENT (FEB. 14TH, 1797)

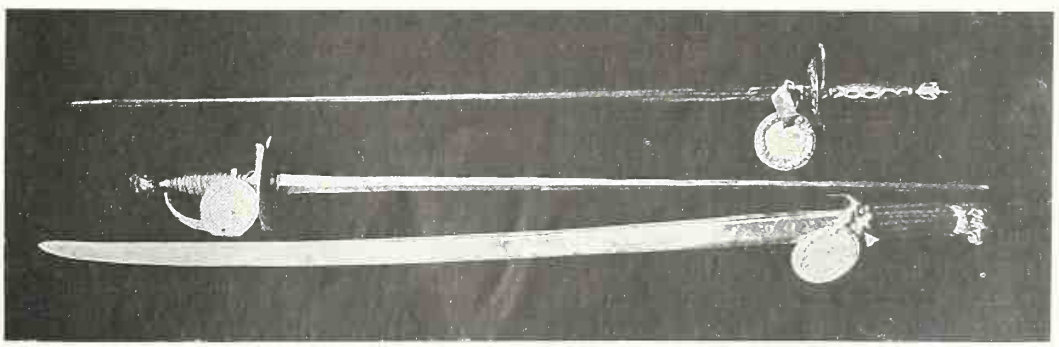
ADMIRAL CUTHBERT LORD COLLINGWOOD (the centenary anniversary of whose death occurred on March 7th) was at the Battle of St. Vincent in command of H.M.S. *Excellent* as a captain. One of the Spanish ships he captured was the *St. Ysidore* (74 guns), which struck her colours to the *Excellent* after a twenty minutes' conflict.

Writing home to his father-in-law (J. E. Blackett, Esq.), after the battle, Collingwood says: "The Spaniards always carry their patron saint to sea with them. I have given *St. Ysidore* a berth in my cabin—the least I could do for him after he had consigned his charge to me. It is a good picture, as you will see when he comes to Morpeth."

N.B.—Morpeth was Lord Collingwood's home in Northumberland. The three swords illustrated were taken at Trafalgar. No. i., The Sword of Admiral Villeneuve, Commander-in-Chief of the Allied Fleets; No. ii., Sword of the Spanish Rear-Admiral Cisneros; No. iii., Sword of the Spanish Vice-Admiral Alava.

"Chats on Old Silver" (Fisher Unwin, 5s. net).

Chats on Old Silver is the latest addition to the popular series for the benefit of collectors which Mr. Arthur Hayden began long ago with his volume on English china. The present book is written by Mrs. Lowes, who has already given a volume on lace and needlework to the set. Much as one may personally dislike the generic title of "Chats," which has something unpleasingly *bourgeois* and amateurish about it, there is at least a suggestion of a light and informing *causerie* on a delightful subject. Alas, Mrs. Lowes takes hold of her subject with a heavy, almost encyclopædic hand, and chats for more than 300 pages with a will. But her book is crowded with information from cover to cover, and the amateur who is not familiar with the latest editions of Cripps and Chaffers nor the work of Mr. C. J. Jackson will find large stores of facts within her many pages. If there be a fault, it is that the author gives us too much. To attempt a gossip on Homeric goldwork to, say, the silver of the reign of George IV., is an undertaking such as only a very brave lady would essay. But Mrs. Lowes goes through with it without mistakes—and without inspiration. A very important part of such a book, attempting so general a survey for the benefit of the neophyte in the subject, is to be found in the illustrations. Mrs. Lowes has fully realised this, and gives us over fifty full-page reproductions of photographs and many small line drawings in the text. These will doubtless be found useful enough, but they possess the same disadvantage as the printed matter—too great a fulness and too little distinction. Many of the finest pieces in the world—the crystal and gold-mounted biberon sold in 1905 for £16,100; the Bath octagonal salt; the Malmesbury ciborium, and so forth—are here shown, but on the small page and on the best paper that can be expected in a five-shilling book these grandiose pieces lose their imposing air and the beautiful detail of the workmanship utterly disappears. In fact, elaborate and informed as is this volume, it still leaves room for future writers to simplify and improve upon the undoubted industry and usefulness which it possesses.



FRENCH AND SPANISH ADMIRALS' SWORDS TAKEN AT TRAFALGAR

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Our Plates

JEAN HONORÉ FRAGONARD, the painter of the charming portrait of the fair-haired boy reproduced in the present number, was the pupil and legitimate successor of François Boucher. He was the last of the great French decorative painters of the eighteenth century. Several of his pictures are in the Wallace Collection, the Louvre contains a large number, while many great collectors, such as Mr. J. Pierpont Morgan, M. Groult, and the Barons G. de Rothschild and A. de Rothschild, are the fortunate possessors of notable examples of his art.

The colour-plate, *My Dear Little Shock*, by Agar and Bluck after Adam Buck, is one of many children subjects executed at the end of the eighteenth and beginning of the nineteenth centuries for which there is now a considerable demand.

The months and seasons of the year have always been favourite subjects for representation in tapestry, whether by means of allegory or by figures engaged in field-labours. The "XII Monethes" figures in lists of tapestries in early inventories, but the subject of the "Seasons" is less frequently met with until the seventeenth century.

In Hatfield House there exists a very fine set of four English tapestries dated 1611. In the centre of each is a figure with the attributes of the season it represents, while in the background are many small figures occupied in field-labour or in sport. The months was one of the first subjects woven at Mortlake, a set being made for Charles I. when Prince of Wales.

The "Seasons" are often expressed by representations of the month allotted to each. This is the case in regard to a very beautiful tapestry at 31, Old Burlington Street, W., which represents Autumn in the three months—July, August, and September.

The composition on the left is devoted to July with a figure of Ceres, corn-crowned, accompanied by Pomona. Beyond these is a pool, and further still is a hayfield with a castle in the distance. August is expressed by harvesters busy in the corn with a loaded wain in the distance, while the field-labours of September are shown by the sower, the ploughman, and a man digging. In the background is a quaint old grange, shaded by trees. The foliage is beautifully rendered, and an attempt has been made to show autumnal tints. The colour as a whole is light and suitable to meet the requirements of interior decoration of the present day. The border consists of festoons of flowers, roses, tulips, iris, etc., and a curious feature is shown in the jewel-like framework at the sides. Similar borders were used in the Mortlake manufactory in the latter stages of its existence, and in the horizontal borders are blue "mirrors" which at one time were erroneously supposed to be a distinctive mark of Mortlake work.

Although this tapestry is of English origin, it is improbable that it was woven at Mortlake. More likely it was made in one of the London workshops set up by foreigners in the latter half of the seventeenth century and first half of the eighteenth. Benood of Lambeth, Stephen Demay, who is mentioned in connection with a set of Months, and John Vanderbank of Great Queen Street, Soho, reaped a good deal of benefit through the decay and death of the Mortlake manufactory. Vanderbank was responsible for many hangings, including the "Chinese" sets at the Vyne, Glemham Hall, etc., and in the early years of the eighteenth century was employed by the authorities of the Great Wardrobe in cleaning, repairing, and altering the royal tapestries. A series of documents in the Public Record Office (Declared Accounts, Accounts of the Great Wardrobe) provides many interesting details not only about Vanderbank and other tapissiers, but also about the goldsmiths, architects, and furniture makers of the period.

Books Received

A Sienese Painter of the Franciscan Legend, by Bernard Berenson, 6s. net. (J. M. Dent & Sons.)

Art Prices Current, Vol. II., 1908-9, 10s. 6d. (Fine Art Trade Journal.)

Early English Glass, by Daisy Wilmer, 6s. 6d. net. (L. Upcott Gill.)

Aquatint Engraving, by S. T. Prideaux, 15s. net; *Six Greek Sculptors*, by E. A. Gardner, 7s. 6d. net. (Duckworth & Co.)

Quaint Old English Pottery, by Chas. J. Lomax, 42s. net. (Sherratt & Hughes.)

History of the Fan, by G. W. Rhead, 4 gns. net. (Kegan, Paul, Trench, Trübner & Co.)

Le Bréviaire de Philippe Le Bon, by J. Van Den Gheyn, S.J., 30 frs.; *Hubert et Jean Van Eyck*, by E. Durand-Gréville, 25 frs. (G. Van Oest & Co.)

Manet and the French Impressionists, by Theodore Duret, translated by J. E. Crawford Flitch, M.A., 12s. 6d. net. (Grant Richards.)

Boot Prices Current, Part I., 1910, 25s. 6d. n.a. (Elliot Stock.)

Constable's Sketches, 5s. net. (Hodder & Stoughton.)

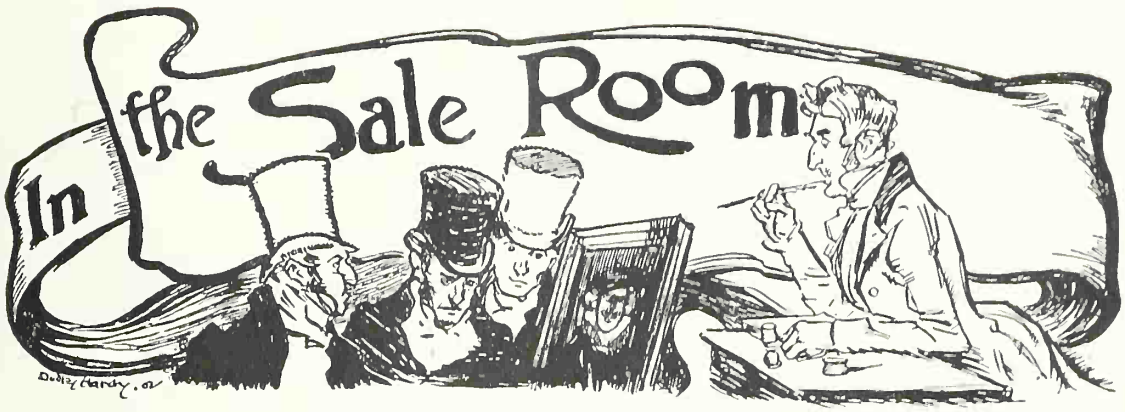
Oriental Carpets, Runners and Rugs, by Sydney Humphries, 2 gns. net. (A. & C. Black.)

Simple Jewellery, by R. U. B. Rathbone, 6s. net. (Constable and Co.)

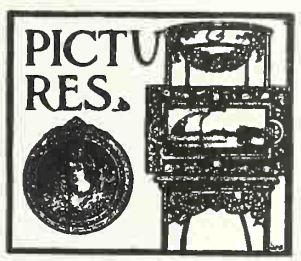
Flower Piece, by H. I. L. J. Massé, M.A., 30s. net; *The Art of the Belgian Galleries*, by Esther Singleton, 6s. net. (G. Bell & Sons.)

The Practice of Oil Painting and Drawing, by Solomon J. Solomon, R.A., 6s. net. (Sedley & Co., Ltd.)

A History of Gardening in England, by Hon. Mrs. Evelyn Cecil, 12s. net. (John Murray.)



THE turmoil of a General Election is not regarded as healthy for fine art or book sales, and any important dispersals which had been provisionally arranged for January were postponed to a more convenient season. Nearly a dozen sales were held at Foster's, Robinson & Fisher's,and elsewhere during January; but, with few exceptions, there were no pictures of any importance. On January 20th Messrs. Robinson, Fisher & Co. included an example of J. Ochterveldt, *An Interior of a Guard Room*, a cavalier in rich dress seated holding a hammer, with a drummer standing in attendance, two pages are placing a vessel with refreshment on a table, whilst a troop of Lancers are seen through an opening on the left, 25 in. by 22 in., signed and dated, 280 gns. On January 29th Messrs. Christie's sale comprised various properties, among them that of the Hon. G. Scott. The drawings included: D. Cox, *Landscape*, with herdsman and cattle, 9 in. by 12 in., 74 gns.; Walter Langley, *A Village Idyll*, 29 in. by 47 in., 107 gns.; T. M. Richardson, *Como from the Milan Road*, 29 in. by 49 in., 1882, 170 gns.; and E. M. Wimperis, *A Breezy Day*, 19 in. by 29 in., 1875, 62 gns. Pictures: T. S. Cooper, *Five Cows on the Banks of a Stream*, afternoon sunlight, 29 in. by 41 in., 1840, 120 gns.; two by Ed. Frère, *La Soupe*, 25 in. by 21 in., 72 gns.; and *Le Cidre du Pauvre*, on panel, 23 in. by 19 in., 65 gns.—these were both from the artist's sale in 1887, and then realised 140 gns. and 240 gns. respectively; K. Heffner, *Evening Glow*, 63 in. by 46 in., 105 gns.; three by B. W. Leader, *A Surrey Sand Pit*, 35 in. by 55 in., 1892, 340 gns.; *An English River in Autumn*, 23 in. by 35 in., 1877, 109 gns.; and *A February Morning: Clearing up after Rain*, 23 in. by 36 in., 1881, 112 gns.; L. Munthe, *Returning from Labour*, 26 in. by 42 in., 110 gns.; and T. Webster, *Village Gossips*, 19 in. by 29 in., exhibited at the Royal Academy, 1865, 75 gns.—this realised 230 gns. at the Burnand sale of 1888.



On the last day of the month, the remaining works and artistic effects of the studio of the late Mr. E. J. Gregory, R.A., P.R.I., were sold at Christie's. There were numerous sketches and studies of some of the artist's famous pictures—*Boulter's Lock*, for instance—but nothing of sufficient importance to call for detailed notice here. The earliest of the February sales was that of Lord Chesterfield, held by Messrs. Knight, Frank & Rutley at Holme Lacy. The pictures included Zucchero, half-length *Portrait of Queen Elizabeth* in state robes holding a fan, on panel, 36 in. by 27 in., £275; two ascribed to Van Dyck, whole-length portrait of *Sir James Scudamore* in armour holding a lance, with plumed helmet, charger, etc., in a landscape, 93 in. by 60 in., £650; and a group of *John Cecil, Earl of Exeter, and his two Brothers*, the earl to right, centre figure seated playing a lute, third figure on left leaning over a brace of greyhounds, 84 in. by 80 in., £440; Allan Ramsay, three-quarter length *Portrait of Jane, wife of James Brydges*, of Pinner, daughter and co-heiress of the Marquis of Carnarvon, in amber satin dress with necklace of pearls, seated in a garden holding a lap dog, 48 in. by 38 in., £600; and Francis Hayman, portrait of *Catherine Stanhope*, sister of the foregoing, in blue dress seated holding a basket of flowers, 48 in. by 39 in., £430.

The first "surprise" of the year occurred at Christie's on February 5th, when the sale included the ancient and modern pictures of the late Sir J. A. Jacoby, the Earl of Dunraven, and of other properties. A companion pair of pictures by J. B. Pater, *The Gardens of a Palace*, with ladies, gentlemen, and attendants, and *The Interior of a Palace*, with ladies and gentlemen and figure dancing, 21 in. by 27 in. For this pair, which occurred among the miscellaneous properties, bidding started at 20 gns. and reached 2,650 gns. The small collection of the late Miss A. Laing, of Craven Hill, Bayswater, included a Hoppner portrait of a lady in yellow dress with lace trimming and

blue sash, large straw hat with blue ribbon, 29 in. by 24 in., 115 gns. Mrs. C. Wylie's extensive collection of theatrical portraits, comprising a large number of works in oil and water colours by S. De Wilde and other artists, formed the chief feature of the sale on February 9th, but the only picture to reach three figures was a portrait by an unknown artist of *Miss Farren*, in white dress, seated on the seashore, 29 in. by 24 in., 180 gns. The J. H. Nettlefold sale (February 12th) was remarkable in that it contained a very unusual example of J. M. W. Turner, the picture with the title of *What You Will!*—a party of ladies and gentlemen in a garden near some groups of statuary, 19 in. by 20 in., exhibited at the Royal Academy of 1823 and purchased in the following year by Chantrey, the sculptor, for 150 gns. At Lady Chantrey's sale in 1861 it was sold for 245 gns., and since then has entirely disappeared from view. It now realised 1,120 gns. The other Nettlefold pictures included H. Fantin-Latour, *Roses in a Glass*, 12 in. by 10 in., 1872, 130 gns.; and two by Sir J. Gilbert, *Buckingham and Cardinal Wolsey*, 41 in. by 72 in., 1861, 200 gns.; and *The Arrest of Lord Hastings*, 26 in. by 47 in., 1871-3, 92 gns. From other sources there were: J. M. W. Turner, *Coast Scene*, with a boat and numerous fisherfolk, a drawing 13 in. by 18 in., 105 gns.; G. P. Chalmers, *Head of an Old Man*, 24 in. by 21 in., 110 gns.; Alex. Fraser, *Sir Walter Scott in his early days, dining with one of the Blue Gown Beggars of Edinburgh*, 27 in. by 35 in., exhibited at the Royal Academy of 1844, 94 gns.; two by B. W. Leader, *On the River Conway, North Wales*, 27 in. by 42 in., 1867-86, 155 gns., and *Cloudy Weather on the River Llugwy*, 20 in. by 37 in., 1884, 140 gns.; Erskine Nicol, *His Legal Adviser*, 22 in. by 31 in., exhibited at the Royal Academy, 1877, 250 gns.; F. Barbudo, *The Marriage of King Henry V. of England to the Princess Katherine of France in the Cathedral of Troyes, June, 1420*, 39 in. by 71 in., 1885, 270 gns.; J. Gallegos, *The Feast of the Madonna, Seville Cathedral*, 29 in. by 47 in., 1886, 290 gns.; K. Heffner, *Royal Windsor*, 31 in. by 46 in., 105 gns.; and two by F. Roybet, *Examining the Treasures*, on panel, 25 in. by 16 in., 92 gns.; *The Burgomaster*, on panel, 15 in. by 10 in., 1883, 85 gns.

The extensive collection of old pictures formed during the middle of the nineteenth century by Mr. J. S. W. S. Erle Drax, M.P. for Wareham, occupied Messrs. Christie two days (February 19th and 21st), the 287 lots producing a total of £12,042 16s. 6d. The pictures were for the most part of enormous size, and were chiefly purchased at the sales of Lord Northwick and King Louis Philippe. The Italian pictures were mostly indifferent copies of school works, and of very little artistic importance. There were a good many "surprises" after some of the canvases had been subjected to a very necessary cleaning, and some of the catalogue names of artists have had to undergo revision. The more important pictures included Del Sarto, *The Madonna and Child*, with St. Elizabeth and St. John on panel, 51 in. by 40 in., 470 gns.; G. B. Diprdi, *A Roman Warrior Sacrificing before a Tower*, 20 in. by 30 in., 140 gns.; Taddeo della Vite, *The Descent from the Cross*, on panel, 61 in. by 58 in., 400 gns.—this picture, which was exhibited at the New Gallery, 1893-4, realised 200 gns. in the Northwick sale, 1859; a group, believed to be by Ovens, of a gentleman with his wife and two children in a landscape, 76 in. by 100 in., 400 gns.; A. Cuyp, *A Herasman and Two Cows under a Bank*, a bay scene in the distance, on panel, 30 in. by 41 in., 880 gns.; De Gelder, *An Old Man seated at a Table, writing*, 54 in. by 44 in., 150 gns.; P. De Hooghe, *The Interior of an Apartment*, with two women, a man descending the stairs, and a market woman entering the door, 29 in. by 39 in., 920 gns.; a portrait, catalogued as by Mytens, but probably by Dirk Hals, of *Admiral Van Tromp*, in yellow tunic, holding a cane, 39 in. by 33 in., 400 gns.; J. Ruysdael, *Woody Landscape*, with a sportsman and dog, 37 in. by 47 in., signed and dated 1660, 100 gns.—this was catalogued as by Rombouts, and the signature of Ruysdael was not discovered until the picture had been cleaned; another by the same, *A Rocky River Scene with a Waterfall*, 38 in. by 33 in., 1,200 gns.; Rubens, *King David and the Elders of Israel offering up a Sacrifice*, on panel, 22 in. by 31 in., 880 gns.—this was lot 1508 in the Northwick sale, when it realised 42 gns.; Jacobus Storck, *River Scene*, with a village and church, boats and fishermen, on panel, 31 in. by 41 in., signed and dated 1665, 125 gns.; C. P. Bega, *Charlatan and Figures in a Village*, 18 in. by 22 in., 140 gns.; G. Van Herp, *Interior with a Party Merrymaking*, 19 in. by 22 in., 100 gns.; and Mabuse, *The Madonna*, in blue dress with red scarf, the *Infant Saviour*, who plays with a basket of apples, on panel 27 in. by 21 in., 260 gns.—this is presumably lot 1526 in the Northwick sale, when it realised 45 gns.

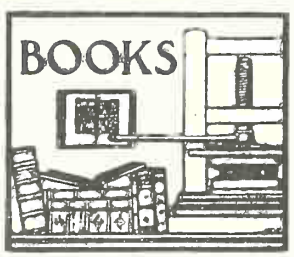
The most sensational—or at least the highest—price of the picture sale season so far was obtained at a local sale, namely, that which Messrs. J. H. Bradwell & Sons, of Nottingham, held on February 24th at Bunny Park, Notts., the former home of the Parkyns. Hoppner's well-known and engraved portrait of *Mrs. Parkyns* (afterwards Lady Rancliffe), a nearly full-length figure standing beneath a tree, in white low dress with dark sash, long black lace shawl, cap with feather, 50 in. by 40 in., realised 8,800 gns.—this portrait was exhibited at the Royal Academy of 1794, and again at the British Institution in 1817; but since then it has never been seen by the general public. It was indifferently engraved by C. Wilkin in stipple in June, 1795, and frequent reproductions of Wilkin's rendering have appeared, but in no case has justice been done to the original picture. The companion portrait of *Thomas Boothby Parkyns*, who was created Baron Rancliffe in October, 1795, realised 900 gns. On the same occasion another portrait of Mrs. Parkyns, "attributed to Hoppner," sold for 1,200 gns.

Messrs. Christie's sale on February 26th included pictures of the Early English School, the property of the late Mrs. A. Y. Hales, of Hove, Brighton, being, for the most part, portraits of the Hales of Woodchurch, Kent, upon one of whom a baronetcy was conferred in

1611, the title existing until 1829. The majority were ascribed to Sir P. Lely, and the most important was a *Family Group of Sir Edward Hales, third baronet* (he died in 1695), in brown dress with slashed sleeves, his wife (*née* Frances Winderbank), in dark grey dress with blue cloak, and their four children grouped before a statue with a dog and a hawk, 68 in. by 91 in., signed, 240 gns.; and two other portraits of Frances Lady Hales, both 48 in. by 39 in., one in pink dress with grey scarf, 68 gns.; and the other in grey dress with yellow scarf, 145 gns.; Ph. Mercier's *Portrait of Sir Edward Hales, 5th Bart.*, in grey coat and red vest, standing in a landscape holding his gun, a dog and dead game to right, 81 in. by 51 in., signed and dated 1744, 150 gns. The Bateman Scott (of Great Barr Hall, Birmingham) property included G. B. Moroni, *A Gentleman and his Wife adoring the Madonna and Child*, 35 in. by 38 in., 360 gns.; the collection of Mr. A. R. Hood, of The Greys, Eastbourne, included a portrait catalogued as by W. Hogarth, *Mrs. Davis, wife of the Governor of Bengal*, in blue dress, seated with her two young daughters in pink and white dresses, 83 in. by 70 in., 115 gns.; that of the late Mr. A. D. Young, a picture ascribed to Del Sarto, *Portrait of a Lady* in black dress with red sleeves and white scarf, on panel, 32 in. by 24 in., 200 gns.; the various other properties comprised the following:—Vigée Le Brun, *Portrait of a Young Lady* in white dress with black shawl, 39 in. by 31 in., 140 gns.; Benjamin Wilson, *A Group of Mr. Richardson* in green coat and breeches and buff vest, *and his wife* in white dress with black shawl, standing together at the door of their mansion, 39 in. by 49 in., 520 gns.; I. Luttichuys, *Portrait of a Lady* in white satin dress with blue scarf, holding a rose, 38 in. by 31 in., signed and dated 1657, 260 gns.—a fine picture of this little-known artist, who was born in London of Dutch origin, and who died at Amsterdam; Holbein School, *Sir Thomas More and his Family*, a group of eleven figures (with seven coats of arms), seven of which appeared in the lost picture, a sketch of which is in the museum at Basle, 90 in. by 132 in., 950 gns.—there are three or four other versions of this picture, three of which are considered to be copies of the big picture (15 ft. by 10 ft.) which was for many years at Burford Priory, the seat of Speaker Lenthall and his family: this picture was included in the Lenthall sale at Christie's in 1808, when it was bought in at 1,000 gns., and is understood to be the version which was now sold, although nothing to that effect is stated in the sale catalogue. It is considered as having been based on the Basle drawing, and to have been painted half a century after Holbein's death. Another Holbein picture in the sale on February 26th was entitled *Moses and Aaron before Pharaoh*, on panel, 69 in. by 74 in., 240 gns.

Captain C. F. Weston-Underwood's collection sold on the same day included a portrait by an unknown artist of the *Princess Elizabeth, Daughter of James I.*, in green dress with lace ruff and cap, on panel 44 in. by 33 in., 125 gns.; Van Goyen, *River Scene*, with a church and village among trees, 25 in. by 31 in., 108 gns.; two portraits ascribed to Lely, *Miss Weston, afterwards Mrs. Sibthorpe, of Cannock Hall, Lincolnshire*, in pink dress with blue scarf and pearl ornaments, holding a drawing, 49 in. by 37 in., 115 gns.; and *Miss Constance Weston, afterwards Mrs. Cracroft, of Hackthorne Hall, Lincolnshire*, in grey dress with white sleeves, and blue cloak, 48 in. by 38 in., 170 gns.; Sir J. Reynolds, *Portrait of George Dunk, 2nd Earl of Halifax* (he died in 1771), in plum-coloured coat and vest, embroidered with silver braid, and wearing the Star and Ribbon of the Garter, 49 in. by 39 in., 500 gns.; and W. Wissing, *Portrait of Lady Anne, Daughter of James II., afterwards Queen of England*, in red dress with white sleeves, seated in a landscape, 49 in. by 39 in., signed and dated 1687, 175 gns. The last sale of the month (February 28th) was made up of various properties, and included: Early Flemish School, *Head of a Gentleman*, with rich dress and black cap, on panel, 11 in. by 7½ in., 165 gns.; and D. Teniers, *A Village Merrymaking*, 30 in. by 34 in., 145 gns.

THE first sale of February, held by Messrs. Sotheby, comprised the Radway Grange library, in which the late Rev. W. S. Miller seems to have had a life interest. It is but seldom that books, or indeed any other species of personal property — heirlooms excepted — are "tied up," so to speak, nowadays, this being the only instance of recent years which we can call to mind. The library, though neither extensive nor valuable when compared with many others seen in the auction rooms almost every month, was good of its kind, and some very desirable books were disposed of. Thus, a collection of twenty-seven maps and plans illustrating the progress of the American War of Independence, dated 1775-81, realised as much as £84, or rather more than £3 apiece, and £36 was paid for Beaumont and Fletcher's *Comedies and Tragedies*, 1647, and *The Wild-Goose Chase*, 1652, bound together in folio (hf. cf., stained); £15 for Hennepin's *New Discovery of a Vast Country in America*, 1699, 8vo (old cf., one plate torn); and £53 for Richards's *Tragedy of Messalina*, 1640, and a number of other scarce plays bound together in old calf. A copy of the first edition of Swift's *Tale of a Tub*, 1704, 8vo, brought £7 (old cf.), and Pepys's *State of the Royal Navy*, 1690, 8vo, £6 12s. 6d. (cf.); but, as a rule, sums of from £2 to £3 were evenly spread over the catalogue, the 327 lots realising very nearly £780. On February 3rd Messrs. Hodgson sold for £121 the longest and most complete set of *Hansard's Debates* which has so far been met with. It consisted of 678 vols., the dates running from the commencement in 1806 to 1909 (hf. russ., hf. mor., cloth and boards). Hansard has undoubtedly increased in value of late, especially when



accompanied by the indispensable indexes by Sir John Philippart and others. It is worthy of note that the next longest set of this hard-headed publication was sold at Sotheby's in December, 1908, for £115. It comprised 627 vols., 1806-1906, and was uniformly bound in half morocco.

Another important series, also sold by Messrs. Hodgson on February 3rd, consisted of 63 vols. of the *Acta Sanctorum*, as re-issued at Paris between 1863 and 1883. This set realised £53 (hf. mor.) as against £81 obtained in May, 1896, for the 65 vols. (1863-87, to November 3rd) belonging to the late Lord Coleridge. The idea of collecting together the legends and histories of the Saints originated with the Jesuit Heribert Rosweyd of Bois-le-Duc, about the end of the sixteenth century. After his death it was put into practical shape by John van Bolland, or as the Latinised form has it, Bollandus. The first volume appeared in 1643, and by 1887, November 3rd had been reached. The work is still going on, and constitutes apparently the oldest continuous series in Europe, for the *Connaissance des Temps*, now published by the Bureau des Longitudes at Paris, did not commence till 1679, nor our own *Old Moore's Almanac* till 1698. Messrs. Sotheby also held a sale on February 3rd and following day which was productive of some good prices, *e.gr.*, as much as £70 for Alken's *National Sports of Great Britain*, 1821, folio. This was a very fine copy in morocco, the fifty large coloured plates being of unusually good quality. The following prices realised for books which are continually met with should also be made a note of: Shakespeare's *Seven Ages of Man*, a series of seven coloured plates by Alken, 1824, oblong folio, £2 4s. (orig. wrappers); Baines's *The Victoria Falls, Zambesi River*, consisting of title and eleven coloured plates, 1865, folio, £8 5s.; *The Cabinet of Genius*, 2 vols. in 1, 4to, 1787, £3 10s. (cf., a few of the engravings stained); Chippendale's *Gentleman and Cabinet Maker's Directory*, 1754, folio, £21 (orig. cf.); Napier's *Description of the Admirable Tables of Logarithmes*, 1618, 8vo, £12 10s. (cf., some leaves cut into); an unusually fine copy in the original boards of *The Old English Squire*, by "John Careless," 1821, 8vo, containing twenty-four coloured plates, £8 12s. 6d., and the first edition of Oscar Wilde's *The Sphinx*, 1894, £4 15s. (orig. vell.).

On February 4th Messrs. Hall, Wateridge & Owen, of Shrewsbury, sold the library of the late Mr. J. F. M. Dovaston, of West Felton. This included Blochimo's *Royall Game of Chesse-Play*, presumably the edition of 1656, £5; Gerarde's *Herball*, 3 vols., folio, 1636, interleaved, £7 15s. (russ.); Cranmer's *Bible* of 1540, folio, £10 15s. (hf. cf.); Eyton's *Antiquities of Shropshire*, 1854-60, 12 vols. or 6, £13 (cl.); and Shaw's *History of Staffordshire*, 2 vols., folio, 1798-1801, £10 10s. (bds.). What was described as a fine manuscript on vellum of the fifteenth century, 7 in. by 5 in., containing twenty-five miniatures surrounded by elaborate borders in colours, realised £52 10s. This was a *Book of Hours*, which according to an inscription within it, was written for and used by Queen Mary, in which case it could not, of course, have been executed in the fifteenth century. Most probably the sixteenth century was intended, but in any case this manuscript was of good quality and of very considerable interest from its associations. Mr. Dovaston's library comprised about 3,300 volumes, some of which were of a curious and unusual character, though the sums realised were, as a rule, small. On February 7th and three following days Messrs. Puttick & Simpson sold the library of the late Mr. Robert Hovenden, of Croydon, a large and fine collection catalogued in 1,288 lots, the total amount realised for these books and a number of *Americana* from another source being not far short of £3,000. These American works, though not of paramount importance, were distinctly interesting. A *French-Huron Lexicon*, written about the year 1663 by Father Jean Marie Chaumonot on 270 pages of vellum, sold for as much as £190. Chaumonot was one of the Jesuit Missionaries to the Huron tribe at Indian Lorette, near Quebec, and this manuscript was an inheritance of the tribe, handed down as such from one generation to another for more than two hundred years. The most interesting printed work in this collection was a small 8vo pamphlet issued by Henry Blake & Co., of Keene, New Hampshire, in 1794. This realised £14 10s. (unbd.), and seems to have been well worth it, for though the date of publication is late for a work of the kind, no other copy has apparently been seen in the auction rooms, nor is it mentioned in the Bibliographies of Gilman, Brinley, Field, or Menzies. Its title was *A Surprising Account of the Captivity and Escape of Philip McDonald and Alexander McLeod of Virginia, etc.*

Mr. Robert Hovenden's library was, as stated, of a very extensive character. It consisted very largely of Topographical, Genealogical, and Heraldic works relating to Hampshire, Hertfordshire, Kent, Norfolk, Surrey, and some other counties. The Kentish entries monopolised twenty-three pages of the catalogue, or a fourth of the whole, this portion of the collection being unusually comprehensive and correspondingly noteworthy. No sensational prices were obtained at this sale, the vast majority indeed being under 40s., but as that sum or near it was maintained with unusual consistency throughout, the large total is accounted for, seeing that, as stated, the catalogue comprised as many as 1,288 lots. The following are among the most important entries: Tuer's *Bartolozzi and his Works*, 2 vols. in 4, 4to, limited to fifty copies, £6 6s. (vell., some extra plates inserted); Cokayne's *Complete Baronetage*, 5 vols. complete, 1902-6, 8vo, £10 10s. (Vol. I., hf. mor., others in bds.); Hutchins's *History and Antiquities of Dorsetshire*, 4 vols., folio, 1861-70, £11 10s. (mor.); Morant's *History and Antiquities of Essex*, 2 vols., folio, 1768, £8 (hf. cf.); an extra illustrated copy of *Bigland's Gloucestershire*, 2 vols. in 1, folio, 1791-2, and Sir Thomas Phillipps's *Continuation of Bigland*, in 9 parts, folio, 1870-87, £20. A strange book on hairdressing, entitled *Recueil Général de Coeffures de différents Goûts*, containing forty-eight portraits showing different styles of dressing the hair, 1778, 4to, realised £11 5s. (hf. mor., some extra plates inserted); a complete set of the *Harleian Society's Publications*,

92 vols., 8vo, 1869-1908, £36 (orig. cl.); Hasted's *History of Kent*, 4 vols., 1778-99, folio, £15 10s. (orig. cf.); Holmes's *Academy of Armory*, 1701, folio, £9 5s. (cf.); Lambarde's *Perambulation of Kent*, 1576, 4to, £6 10s. (cf.); another scarce book on hairdressing, by Legros, entitled *L'Art de la Coeffure des Dames Françoises*, with both supplements, 1767-8, small 4to, £18 10s. (hf. mor.); Meyrick's *Heraldic Visitations of Wales*, 2 vols., folio, 1846, £12 5s. (cl.); the first 29 vols. of the *Pipe Roll Society's Publications*, 1884-1908, 8vo, £17 (orig. cl.); Scot's *Perfite Platforme of a Hoppe Garden*, 1574, small 4to, with the blank preliminary leaf nearly always missing, £13 (old, hf. cf.); and a long run of *Notes and Queries*, 1849 to 1903, £20 (various bindings). This set comprised 108 vols. and ten vols. of indexes.

The library of the Rev. Dr. Craig, of Glenagary, Co. Dublin, sold on February 9th, contained a large number of scholarly books, most of which, however, were sold in parcels, and realised small sums. Du Cange's *Glossarium*, 7 vols., 4to, 1840-50, realised £11 15s. (cl. ex.); George de Montemayor's *Diana*, 1598, folio, a work said to have been partly translated by Sir Philip Sidney, and otherwise interesting as containing the original of Shakespeare's Proteus and Julia, in the *Two Gentlemen of Verona*, £5 17s. 6d. (old cf.), and the second issue of the first Bible in Spanish, printed at Ferrara in 1553, folio, £30 (old cf.). This copy, which was formerly in the Sunderland library, was not of first-rate quality, for the title had been repaired, and some of the leaves were wormed and stained. These books apart, nothing remains to be noticed from the point of view of this article, and the collection of works relating to or printed in America, sold on February 14th also at Sotheby's, was in much the same position. Many of these books were, as the catalogue quaintly put it, at one time "in the library of Christopher Marshall ('The Fighting Quaker' of Philadelphia, Pa.)"; but, nevertheless, most of them realised small amounts, the entire collection catalogued in 268 lots selling for but little more than £320. The following books are very unusual, and rank among the best met with at this sale:—La Brosse's *Nehiro-Iriniui*, a catechism in the Iroquois language, printed at Quebec in 1767, 8vo, £7 5s. (orig. sheep); the *Officium Domini Nostri Jesu Christi*, being the first book printed at Montreal, 1777, 8vo, £7 (hf. bd., cut); *Réglement de la confrérie de l'adoration perpétuelle du S. Sacrement*, the second book printed at Montreal, though bearing an earlier date than the one previously mentioned, 1776, 8vo, £12 5s. (orig. sheep); Smith's *History of Canada*, 2 vols., 1815, £9 10s. (cf., uncut, large paper); *De Champlain's Voyages*, Paris, 1613, 4to, £11 11s. (mor., g.e., one of the maps defective); Fox and Burnyeat's *A New England Fire-Brand Quenched*, 1678, 4to, £16 10s. (old cf.), and Increase Mather's *Gospel Order Revived*, 1700, 4to, £32 10s. (cf., cut).

On February 17th Messrs. Hodgson sold a very unusual copy of Smollett's *History and Adventures of an Atom*, the first issue of the first edition with the date 1749 on each title instead of 1769, which was, of course, the actual year of publication. This edition, even with the peculiarity mentioned, is frequently met with, and sells, as a rule, for £4 or £5. This copy, however, was in its original mottled boards, with calf back, and entirely uncut (7⅞ in. by 4½ in.). It realised £63 instead of £4 or £5, this showing once again the immense advantage held by one copy of a book in its original condition, as issued, over another which has been rebound. The disparity is not often so great as in this instance, but it is always appreciable. A similar object-lesson is afforded by a copy of the original edition of Fielding's *Tom Jones*, 6 vols., 1749, which sold some years ago for £69, solely because it was in the original boards. Plenty of copies in calf can be got for a twelfth part of that amount, or less in some cases. It is questionable whether any considerable number of copies of either of the works named were issued in boards, or whether any at all were actually published in that guise. The few which exist were most probably "trial copies" got out by the bookseller for the satisfaction of himself or the author, just as publishers of the present day will sometimes order several sample bindings from which to make their choice. Be that as it may, the *History and Adventures of an Atom* is always found in calf when the binding is original, and the copy mentioned as having realised £63 can only be regarded as an exception, and to that extent an anomaly.

Other important books disposed of at this sale, which, by the way, realised £1,103 for some 1,000 lots in the catalogue, comprised 5 vols. of the *Bibliotheca Lindesiana*, 1895-1901, small 4to, £11 6s. (as issued); Curtis's *Botanical Magazine*, the first 76 vols., 1787-1850, 8vo, £26 (hf. russ.); a coloured copy of Evelyn's *Sylva*, 2 vols. in 1, 1786, with a view of Wotton, in Surrey, painted under the gilding on the fore edge, £23 (old mor.); *The Sussex Archæological Collections*, from the commencement in 1848 to 1879, with general index, vols. 1 to 25, together 30 vols., 8vo, £10 5s. (cl.); Dallaway and Cartwright's *History of the Western Division of Sussex*, 3 vols., 1815-30, 4to, £19 (hf. russ.); *Pranlt's Italian Classics*, 32 vols., 1768, small 8vo, £17 5s. (mor. ex.); and *An Impartial History of the War in America*, 1780, 8vo, £10 15s. (old cf.).

The Dunstan Hill Library, removed from Newcastle-on-Tyne, the property of the late Mr. Carr-Ellison, was not particularly noticeable, though it contained some good books, among them a copy of the first edition of *Tom Jones*, previously referred to, 6 vols., 1749. This realised £4 14s. (old cf.), while the *Laude de lo Contemplativo et extatico*, by Jacopone da Todi, of the Order of the Seraphico of S. Francesco, 1514, 4to, made £10 10s. (mor. ex.); Dugdale's *Monasticon Anglicanum*, 6 vols., folio, 1817-30, £23 10s. (hf. mor.); and Boydell's *Illustrations of Shakespeare*, 2 vols. in 1, 1803, £14 10s. (hf. russ.). The last days of February witnessed several sales of very considerable interest, notably that held by Messrs. Christie, Manson & Woods, on the 23rd, and the Britwell Court Library, which Messrs. Sotheby dispersed, in part, at least, on the 24th and 25th. The consideration of these and some other properties of less importance may, however, be more conveniently relegated to a future article.

Miscellaneous

THOUGH a large number of sales were held in the London sale-rooms during February, they were for the most part singularly devoid of interest, the lots offered being as a rule of the most ordinary character. Books, pictures, and a few fine engravings formed the chief feature, notable pieces of furniture, porcelain and valuable objects of art being distinguished by their absence.

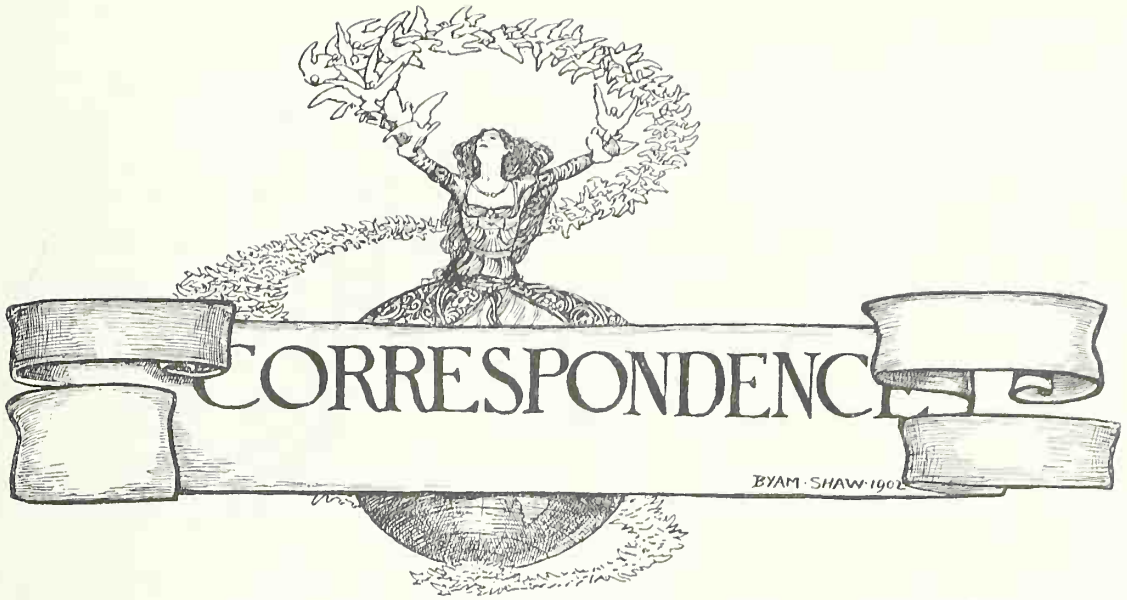
The sale of the contents of Holme Lacy, the late seat of the Earl of Chesterfield, which was held by Messrs. Knight, Frank & Rutley early in the month, caused many well-known dealers and collectors to make a journey to the quaint little Herefordshire village, and the total of £31,000 realised during the four days of the sale goes far to indicate that the catalogue included many valuable items.

Some of the items were of quite an unique character, notably a Charles II. State bedstead of elaborate design, which realised £750. Two fine old tables, one 19 ft. 8 in. long and the other 22 ft. 9 in. long, aroused considerable interest, the first realising £210 and the other £357.

Undoubtedly the finest piece in the collection was a Chippendale breakfront bureau bookcase, reminiscent of the great craftsman's Chinese period, which after some spirited bidding realised the record sum of £2,100. Mention, too, must be made of another bookcase by the same maker, which made £346 10s.; an old Boulle writing-table given by the French monarch to the first Viscount Scudamore, £603; a pair of William and Mary marqueterie side-tables with mirrors *en suite*, £609; six chairs of the same period with high backs, £819; and nine Charles II. carved oak frame arm-chairs, £704 10s.

Of the tapestry sold the most important lot consisted of three Brussels panels with classical subjects, which made £892 10s.

Finally mention must be made of the Grinling Gibbons carvings, quite the most interesting feature in the house, having been executed by Gibbons during the time of John Viscount Scudamore, who died in 1697. Some of them were not sold, but those that changed hands realised prices that indicate that the work of this long-neglected genius has now a great following. In all five carvings were sold, the total produced amounting to £4,210.



ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Gothic Crown, Mint State.—A1,767 (Manchester).—Gothic crowns are not worth so much at the present time as they were a few years ago. About £1 would be a fair market price.

"Lectures on Painting," by John Opie, and Facsimile Reprint of Walton's "Compleat Angler."—A1,769 (Leek).—Neither work is of any special value. You could dispose of your engravings through THE CONNOISSEUR REGISTER, particulars of which will be found at the beginning of the advertising pages in this issue. As regards outside firms, we should advise you to keep to those whose names you will find in our columns.

Whistler Lithographs.—A1,771 (Wakefield).—The Whistler lithographs presented with the *Studio*, *Architectural Review*, *Art Journal*, and other papers are worth only a few shillings apiece.

20 and 40 Franc Pieces.—A1,782 (Bristol).—These coins have only face value, *i.e.*, about 16s. and 32s. respectively.

THE JUDGMENT OF PARIS SEE PAGE 276

Engraving of David Garrick.—A1,788 (Hampstead).—We should be willing to advise you as to the probable value of your print; but we must have a fuller description.

Picture by E. Landseer, 1841.—A1,794 (Munchen).—If the signature on your picture is genuine, it is doubtless a very interesting work by that master, and would have been painted just before his *Otter and Salmon*. Landseer excelled in the draughtsmanship of animals, and he was especially partial to Highland subjects. Unfortunately, so keen was the enthusiasm for his works during the Victorian era, that highly inflated prices were realised at the public auctions, and the inevitable decline has come in the present day.

George II. and III. Coins.—A1,799 (Waddington).—The coins you describe average about 8d. apiece in value.

"Picturesque Representations of the Dress and Manners of the Russians."—A1,809 (Swaffham).—You omit to give important particulars as to the size and binding of this book. If it

is a quarto, and bound in morocco, it is worth about £1 10s.; if octavo, about 15s. The same details are lacking in the case of the *Collection of Swiss Costumes*, and in addition, it is necessary to know the number of plates in this work to advise you the value. The 1819 4to edition of the latter work is worth about £10.

"A Description of the different varieties of Oxen" and "Engravings from the Works of George Garrard." — A1,812 (Neemuch).—Your volumes of etchings and engravings are not worth more than £1 or 25s. each.

ENGRAVING BY BARTOLOZZI AFTER GUERCINO SEE A2,051

Adam Mantelpiece and Grate. — A1,814 (Misterton, S.O.).—An Adam mantelpiece usually surrounded a hob stove. The hearth should be of white marble, and the tiled surround should be white. A basket grate of eighteenth-century design would be equally suitable.

"The Sanctuary," after Edwin Landseer.—A1,821 (Brough).—Landseer subjects sell very badly at the present time, and the outside value of your print, therefore, is £1.

Mezzotint: "The Revd. Joseph Cartwright, A.B.," by C. Turner, after T. Phillips. —A1,827 (Aberystwith).—Your mezzotint portrait is worth only a few shillings.

"Morning" and "Evening," by W. Ward, after R. Corbould. — A1,828 (Copenhagen).—These prints are worth from £3 to £10 the pair, according to impression and condition. Your other print is not worth more than 5s. or 6s.

THE ADORATION OF THE SHEPHERDS SEE A2,327

Milanese Lace.—A1,831 (Milazzo).—The lace of which you send photographs is Milanese, and is worth roughly £3 3s. a yard. It is difficult to be precise, as there is no possibility of judging the condition of the lace from such a very small photograph.

South Pole Medal.—A1,842 (Taunton).—We have no record of any expedition to the South Pole in 1772, nor of any medal having been struck answering to your description. We could advise you if you sent a rubbing of the medal.

Empire Bedstead.—A1,854 (Harringay).—The bedstead of which you send enlarged sketch is probably Empire, and should be of mahogany, with the brass mounting chased. Anyone wishing to furnish a bedroom in the Empire style would probably give £50 for it; but this is an outside price. The oval top is an addition, and not in keeping with the bedstead.

"The Woodman's Repast," by C. Turner, after G. Drayling. — A1,855 (Liverpool).—The value of this engraving is not more than £1 to 25s.

Hepplewhite Mahogany Chairs. — A1,858 (Stanmore).—A set of eight Hepplewhite mahogany chairs, as per your sketch, would be worth about 32 guineas. The two arm-chairs, if original throughout, and not ordinary chairs with new arms, are worth 6 guineas each, and the odd chairs, if uncarved and in good condition, about £2 10s. each.

"The Last Day," by Juzet, after Gue, etc.—A1,859 (Addlestone).—None of the prints in your list are worth more than a few shillings.

Grandfather Clock.—A1,940 (Clapham Junction).—If you will send a photograph of your Grandfather clock, we can judge the value approximately.

Garden Arch.—A1,944 (Wexborough).—Advertise your arch in THE CONNOISSEUR REGISTER. We could advise you as to the probable value from a photograph.

Picture of "Girl Playing Music."—A1,946 (Birmingham).—It is quite impossible to value a picture by a mere description of the subject. One must take into consideration the period and school, or if possible the actual artist, and having determined this, it is even then necessary to judge each individual picture on the merits of its technique and brushwork.

Miniature Portrait of Madame Recamier.—A1,952 (South Ascot).—The miniature should certainly be of some value, but inspection is necessary to judge the exact amount.

Oil Painting of Norham Castle.—A1,960 (North Berwick).—If you sent your picture here, we could advise you whether it is worth cleaning and the probable value.

Rosewood Commode.—A1,972 (Maidstone).—The rosewood commode, judging by your sketch, is not a very interesting piece, and it is worth about £3. Its period is about the beginning of the nineteenth century. Old mahogany knife-boxes of the eighteenth century are worth about £2 10s., or if inlaid simply with a shell, about £3 3s.

"Bible and Apocrypha Concordance," 1743.—A1,974 (Wakefield).—This work is of no particular interest or value.

Irish Mine Company.—A1,997 (Limerick).—The correct description of your coin is as follows:—Obverse, a bishop's head in profile. "Cronebank Halfpenny." Reverse, shield of arms. "Associated Irish Mine Company." It is of no value.

"The Works of John Dryden," 4to, Vol. IV., 1693.—A2,015 (Barnes, S.W.).—The value of your book depends upon what poems and plays are contained in the volume. Probably from £2 to £5.

"The Corn Bin" and "The Horse Feeder," in colour, by J. R. Smith, after G. Morland.—A2,018 (Rotherham).—Colour-prints after Morland have been issued so often in facsimile during the last few years that it is impossible to give an opinion without inspection. The originals are, of course, worth several pounds.

"The Darling Dancing," by Freeman, after Adam Buck.—A2,028 (Lostock).—This is the title of the print of which you send tracing. Its unfortunate condition renders it of very little value, but a fine impression would be worth several pounds.

PORTRAIT BY DOBSON SEE A2,321

Old Album.—A2,029 (Bury St. Edmunds).—Your old album of newspaper cuttings and other matter, although forming, doubtless, an interesting record of past events, is not of special commercial value. Letters of the Duke of Wellington are quite common, and it is doubtful whether the specimen in your album is worth the expense of re-mounting. The matter would be dealt with satisfactorily, however, by any of the firms of autograph dealers advertising in our columns.

"The Fern Gatherers," after G. Morland.—A2,030 (Mildenhall).—Of all the Morland prints which have been reproduced in facsimile during recent years, this is the commonest in the reproduction state and the rarest in the original. We must see your copy to give an opinion. The other print you describe fetches only a few shillings.

JACOBITE GLASS SEE A2,500

"Josephus," 1634, etc.—A2,034 (Southsea).—These seventeenth century editions of the Classics are of no particular interest to collectors, and you would probably not obtain more than £2 2s. for the two volumes. It depends upon the binding.

"Portrait of George III.," by Stadler, after Rosenberg.—A2,035 (Wroxall).—The value of this portrait is only 5s. or 6s.

"The Nightmare," by Fuseli.—A2,039 (Bedford Park).—This mezzotint is of very small value.

"Jacob Blessing Joseph's Two Sons," by W. Wilson, after B. West.—A2,043 (Valetta).—This is a print of little saleable value.

"Engraved Portrait of George IV.," by Turner, after Sir T. Lawrence.—A2,047 (Eltham).—The value of this print does not exceed 5s. to 10s.

"Mischievous Truants Detected," by John Rubens Smith.—A2,048 (Kensington).—John Rubens Smith is known as a painter. He exhibited a number of works at the Royal Academy from 1796 to 1811, principally portraits. The print you mention is uncommon, and a fine impression might command £4 or £5.

Engraving by Bartolozzi, after Sketch by Guercino.—A2,051 (Wellington, N.Z.).—Your engraving, which is reproduced on page 272, is out of a large volume of engraved facsimile drawings after Guercino and other artists. Although interesting, it is of little value apart from the volume. The mezzotint by J. Smith, of which you also send photograph, is worth only 5s. or 6s.

Mezzotints after Eastlake, by S. W. Reynolds and Say.—A2,054 (Scarborough).—Your mezzotints are of very small value.

"Mademoiselle Taglisiu," after A. E. Chalon.—A2,066 (Bermondsey).—The lithograph you describe would not fetch more than 5s. or 6s.

Chest of Drawers.—A2,068 (Usk).—Without any idea of the shape of the chest of drawers, or the wood of which it is made, it is impossible to form an opinion as to the value. The brasses are certainly interesting, but of no great intrinsic value.

"Brevarium Romanum," 1848.—A2,075 (Torquay).—This work is too late

JACOBITE GLASS SEE A2,500

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in date to interest collectors, while on the other hand, it is too old to be of use at the present day. It is, therefore, not likely to exceed £2 2s. to £3 3s. in value.

Coloured Views.—A2,077 (Delft).—Your prints would not realise more than 5s. to 10s. apiece.

Empire Armchair. — A2,094 (Beverley).—The armchair of which you send photograph has all the characteristics of an Empire piece, and it is rather surprising that it should be made of walnut and not of mahogany. Its value is about 5 or 6 guineas.

"The Peris of the North," by J. Thomson, after J. Hayter.—A2,095 (Gosforth).—This engraving is of very little value.

Eighteenth Century Italian Mirrors.—A2,096 (Worcester).—As well as we can judge by your sketch, the mirrors you refer to are not uncommon, and belong to Italy, *temp.* eighteenth century. We presume they are about 2 ft. to 3 ft. square. Such mirrors usually sell at between 5 and 10 guineas. It depends upon whether the so-called white metal is silver, as is very frequently the case.

HEPPLEWHITE CHAIR SEE A2,390

"Discorso del la Religione Antica de Romani," 1569.—A2,112 (Wellington, N.Z.).—The book you describe is of very little interest to collectors, and consequently it has no material value in the sale-room.

"Robinetta," by J. Jones, after Sir J. Reynolds.—A2,121 (High Wycombe).—Your print may be worth any sum from 15s. to £2, according to state. The oil painting can only be valued by inspection.

"The Illustrated Byron."—A2,123 (Newport, Shropshire).—The value of this work does not exceed 5s.

Seventeenth Century Spanish Picture. — A2,129 (Edinburgh). — The picture of a Saint is apparently of the Spanish school of the seventeenth century, but its condition is so bad that it is now difficult to identify. Its value is not above £2. The classical scene is British in origin, and dates from the beginning of last century. If in very good preservation, but being of poor quality, its market value is not above £5.

OLD GLASS SEE A2,561

Hayley's "The Triumphs of Temper."—A2,131 (Leicester).—If you possess the first edition of this work, issued in 1781, with plates by Blake, the value is about £1 1s.

"Gilmour, or The Last Lockinge," 1824.—A2,136 (Faversham).—Your book is of no value.

"Ass Race," after Morland.—A2,139 (Scarborough).—If this is a lithograph as you describe, it is of no value. If, however, it is a mezzotint by W. Ward, its value would be about £2.

Alexander III. rescued from the fury of a Stag.—A2,146 (Worcester). — The value of your engraving is about 10s. to 15s.

Declaration of American Independence.—A2,156 (Selby).—We must see this before valuing to decide whether it is a genuine old document. There are many facsimiles known.

Payne's "Book of Art," 3 vols., etc.—A2,162 (Beckenham).—Your books are worth about 15s. to £1, according to binding.

Hunting Subjects, signed John Leech.—A2,166 (Brixton).—Your five coloured prints are from a larger series of hunting subjects, comprising, we believe, about twenty plates. They would fetch from 15s. to 30s. apiece, according to the subject.

"The Historie of the Holy Name," by Thomas Fuller, etc.—A2,168 (Redditch).—Most of the books in your list are of extremely small interest. The total value is not more than £1 or so. The exact amount is difficult to state without seeing the binding of the various volumes. In your list of coins we notice that you refer to two issues of the James II. shilling, but there was only one issue. Perhaps your coins are of James I. mint; in that case they would be worth 1s. 6d. each in fair condition. The James II. gun-money shilling and the twopenny piece are worth 1s. each. Of the remainder the following are approximate values:—Edward VI. 6d., 1s.; Elizabeth 1s. and 6d., face value; Charles II. crown, 6s.; 4d. and 3d., sixpence each; William and Mary 3d. and Anne 1s. and 6d., double face value; George II. 6d., 1s.; and 2d., sixpence; George IV. half-farthing, 2s.; farthing, no value; Victoria model quarter-farthing, no value; half-farthing, 2d.; twopence, 6d.; and Isle of Man half-penny, 1s.

"Lord Palmerston," by F. Holl and G. Zobel, after F. Grabt, etc.—A2,170 (Christchurch).—Your prints are worth only a few shillings each, being of too late a period to be easily saleable.

Old Chairs.—A2,190 (St. Helens).—A photograph must be sent before we can tell you the value of your chairs.

"The Library Shakespeare."—A2,200 (Alexandria).—This work is worth about £1 1s., and *The National Shakespeare* about £1 5s. Any number of reprints of the First Folio could be bought at prices ranging from 5s. to £1 1s. or more. We may mention the *Oxford Reprint*, costing about £4, and *Methuen's Reprint*, about £2 2s.

Etched Portraits.—A2,213 (Bracknell).—The initials on your portraits are J. S., and they are probably etched by one of the family of Sayers. The prints are of trifling value, being obtainable retail at 2s. or 3s. each.

"The Gipsy Fortune Teller," by Young, after Beechey.—A2,224 (Berne).—Your mezzotint might fetch any

sum from 30s. to £5, according to the quality of the impression and its condition.

Carved Oak Chest. — A2,225 (Windlesham). — We could tell you approximately the value of your chest if you sent a good photograph or sketch, with measurements.

Emblematic Print by Dighton.—A2,227 (Stafford).—It is difficult to say to what your print refers from your description. It is one of a number of emblematical subjects published at the period, and may refer to the French Revolution, or equally well to the Volunteer movement in this country.

Picture by Barker, of Bath.—A2,232 (Wakefield).—*A Woody River Scene*, 24½ in. by 35 in., by J. Barker, of Bath, has realised 36 gns. by auction within the last two years. No work by Thomas Barker appears to have been sold for a considerable period.

Postage Stamps.—A2,238 (Andover).—We should be very pleased to inspect your Cape of Good Hope postage stamps.

CANDLESTICK SEE A2,481

Celadon Dish.—A2,240 (Hyderabad).—If your dish is an old one, *i.e.*, made about the thirteenth century, it will realise from £10 to £20 in London.

Picture attributed to Correggio.—A2,246 (Birkdale).—If your picture is by Correggio, it is of considerable value, as even in the indistinct photograph you send us it appears to be a work of some merit.

Clock by Robert Ericke, London.—A2,247 (Clare).—Robert Ericke was made a member of the Clockmakers' Company in 1730, so your clock is probably about 180 years old.

Valuation of China Collection.—A2,248 (Richmond).—We should be pleased to arrange for an expert to inspect and value your collection of china at Richmond. We have communicated with you by letter.

Portrait of Lady Acland, by Samuel Cousins.—A2,251 (Eastbourne).—This print, if an original impression, is worth a considerable sum. There are, however, reprints which fetch a small price. We must see your marine picture to value it.

Coloured Engravings by H. F. Rigaud, R.A.—A2,252 (Croydon).—Rigaud's figure subjects such as you describe are of very little commercial value.

Sand Picture by Zobel. — A2,255 (Minehead).—Sand pictures are not much sought for. The specimen you describe would be worth about £1 10s.

OLD JUGS SEE A2,501

Bottle of Old English Ware. — A2,256 (Birkdale).—The bottle of which you enclose sketch is probably of Staffordshire make, about 100 years ago. Value from £1 to 25s.

Plaster Bust of Lord Palmerston, after R. E. Lucas.—A2,261 (Southampton).—There is little demand for plaster busts, and they are difficult to sell. Even the original wax models by this artist which were recently sold by auction failed to bring very good prices.

St. Jerome, by Albert Durer. — A2,263 (Auckland, N.Z.). — It is impossible to give an opinion on this print without seeing it. Even then it is a most difficult plate to identify, as there are one or two nearly contemporary copies, the difference between which and the original are very minute, and require very careful comparison to determine.

"Comforts of Industry" and "Miseries of Idleness," by Hudson, after Morland.—A2,266 (Bournemouth).—These prints are of little value, the original plates of these subjects having been engraved by W. Ward. It is necessary to inspect your pictures before an opinion as to their value can be given.

Articles on Chelsea and Lowestoft Porcelain in "The Connoisseur Magazine."—A2,267 (Whitby).—An article on Chelsea porcelain appeared in THE CONNOISSEUR MAGAZINE, vol. v., page 194, and the subject of Lowestoft is treated in an article commencing on page 268 of the same volume. An instructive account of "The Real Lowestoft" will be found in vol. viii., page 237.

Panel ascribed to Gainsborough.—A2,269 (Bristol).—We should be glad to submit the picture, which you ascribe to Gainsborough, to our expert. As this is a matter requiring correspondence, we have already communicated with you by letter.

Picture by George Arnold.—A2,271 (Acton).—George Arnold, of Oxford, exhibited seventeen pictures at the galleries of the Society of Artists between the years 1770 and 1791, his speciality being still life. Neither of the photographs you send us appears to be of any great interest.

Water-colour by S. Rawle. — A2,277 (Fulham).—Samuel Rawle exhibited two landscapes at the Royal Academy during the first six years of the nineteenth century. Your drawing would not be of great value at the present time.

Dresden Group.—A2,279 (Cheddar). — If your group is a genuine specimen of the early period, it is worth a considerable sum. Copies of the best old models, however, have been made at various times during the nineteenth century, and can now be obtained at very small prices.

Oil Painting of Christ at twelve years of age, with the Doctors in the Temple. — A2,281 (Sidmouth). — A mere description of the subject does not afford much clue to the identity of the artist of your picture, as these scriptural subjects have been treated by many painters, both unknown and great. It is necessary to inspect the work itself to study the treatment, the colouring, etc.

C. Stoitzner.—A2,282 (Vowchurch).—We are unable to find any record of an artist of this name.

Shooting Scenes, by Reeve, after Wolstenholme.—A2,283 (Bungay).—The set of four engravings you describe should realise about £3.

Pictures by Alexander and Patrick Nasmyth.—A2,205 (Salisbury).—We give a few prices realised by auction recently for works of Alexander and Patrick Nasmyth. A. Nasmyth: portraits of *John Cockburn Ross*, in green coat, standing in a landscape, with a gun and dog; and of *Mrs. Ross*, in white dress with blue sash, standing on the seashore, £120. P. Nasmyth: *Landscape*, with a pool in the foreground, three figures on a winding road beyond, 12 in. by 16 in., panel, £225 15s.; *Edinburgh Castle*, cottages, figures, and animals in the foreground, £105.

Exhibition Medal, 1851.—A2,296 (Hythe).—There is no sale for these medals, and unless your specimen is of silver, it is practically of no value. Your pictures can only be valued by inspection.

"A Group of the Eleven of England, 1847," by N. Ploszczynski, after N. Felix.—A2,298 (Stratford-on-Avon).—You would probably obtain about 30s. for your print from a collector of cricket prints.

Reputed Morland Pictures.—A2,301 (Gillingham).—Judging by your description, the condition of your pictures, even should they prove upon inspection to be genuine examples from George Morland's hand, would preclude their being of great value. The expense of cleaning would have to be considered.

Picture by Vickers.—A2,304 (New Zealand).—We presume your picture is by Alfred Vickers, a prolific painter of the first half of the nineteenth century. In addition to sixty-one works exhibited at the Royal Academy between 1828 and 1868, he has also to his credit 125 shown at the British Institute and eighty-one at the Suffolk Street Galleries. Your picture is not likely to be of sufficient value to justify the expense of forwarding it to this country for sale.

Aquatint.—A2,313 (Tring).—Judging by your description, the work is quite likely by Huet or Bonnet.

George Chambers.—A2,317 (Sheffield).—George Chambers was a painter of sea-pieces, and the years of his exhibiting in London are, as you say, 1827 to 1840. His paintings are not worth a very considerable sum.

Picture by W. Dobson.—A2,321 (Brighton).—Judging from the photograph, your picture, which appears to be in very good condition, may have been painted by William Dobson. We do not recognize the features of the sitter, although, perhaps, some of our readers may be able to give some information as to this from the reproduction on page 273.

Picture by J. Clark.—A2,322 (Coulston).—There were several painters of this name who exhibited pictures in London during the nineteenth century. We should not attach very much value to the picture from your description.

Pair of Coloured Prints by Janinet.—A2,325 (Rotherham).—We cannot value your prints without knowing the subjects. Some prints by this artist fetch as much as £150. Your oil paintings and water-colours must be submitted for inspection before valuation.

Picture of "The Adoration of the Shepherds."—A2,327 (Forest Hill).—Your picture, judging from photograph, is a work of the Italian school of the seventeenth or beginning of the eighteenth century. It does not appear to be of greater value than £5 to £10, as there is no evidence that it is the work of a painter of any particular prominence. See reproduction on page 272.

Stuart Relic.—A2,330 (Bournemouth).—The miniature you describe would be of interest to collectors of Stuart relics. If the history you give can be attested by documents, the miniature is probably also of very considerable value. We do not quite understand what information you expect us to give, as apart from those who have had the miniature through their hands, it is not likely to be known.

Valuation of Vases.—A2,333 (Stockbridge).—We are interested in the vases to which you refer, and we think inspection is quite advisable. Your sketch has been returned as requested.

Portrait of the Marquis of Cornwallis.—A2,336 (Paisley).—Your print, if a fine impression in colours, is worth about £12.

Hepplewhite Chairs.—A2,390 (Macclesfield).—Your chairs are Hepplewhite pattern, and if genuine eighteenth-century mahogany pieces, the set of twelve single and two arm chairs should be worth from 80 to 100 guineas. See illustration on page 274.

Pair of Candlesticks.—A2,481 (Teignmouth).—The style of your candlesticks shows the influence of the Gothic revival of the middle of last century; but objects of that period are not much sought for by collectors. As furniture, the pair would fetch about £2 to 50s. See reproduction on page 275.

Jacobite Glass.—A2,500 (Cambridge).—The glass, photograph of which is reproduced on page 273, is probably a Jacobite specimen of about the middle of the eighteenth century. The Jacobites of that time were in the habit of using ambiguous inscriptions and toasts in order to avoid prosecution. The Young Pretender would be considered Prince of Wales until the death of his father in 1765. We cannot judge from your photograph whether the glass is genuine. Many forgeries of this class have been put on the market during recent years.

Glass and Jugs.—A2,501 (Dublin).—Your glass is apparently a good specimen, but it is not interesting enough for collectors. Regarding your jugs, the smaller, by Turner, of Lane End, is a well-known type, rather more than 100 years old. Value about £1 15s. The larger, made at the Old Hall Works, Hanley, by Messrs. Meigh, is of a late period, and not at present a collector's piece. Its value is not more than 10s. to 15s. Your photographs of the above are reproduced on pages 274 and 275. The banners of the 24th Light Dragoons are, no doubt, of the latter part of the eighteenth century. They are certainly interesting relics, and of value to collectors of military objects. They are not, however, so saleable as if they had belonged to one of the existing regiments, the officers of which take a pride in possessing old regimental relics of this kind. They might fetch from £10 to £15.

Query.—Can any reader give information as to the painter and engraver of the print—*The Judgment of Paris*—reproduced on page 271?

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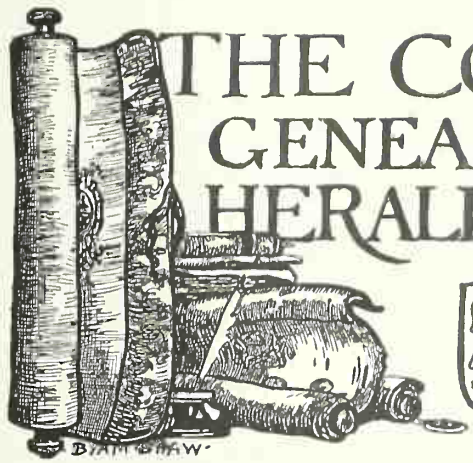

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

PEDIGREE OF ACTON, OF HASTINGS, SUSSEX, AND IPSWICH, SUFFOLK.

. . . Acton = The daughter of . . .
Town Clerk of Hastings.

Sir Richard Acton, Bart. =
of Aldenham, Salop. Will in P.C.C. 19 May, 1792. 254 Fountain.

John Acton = The daughter of . . . Mercer.
Brewer at Ipswich.

The Chevalier John Acton = Mary Ann Acton, daughter of his brother Joseph Acton, by papal dispensation in 1800.
Sixth baronet, 1736-1811. Prime Minister of Naples.

Mary Mercer Acton = Anthony Gwyn . . . = John Potter of Grandisburgh, Surgeon.
of Fakenham, Norfolk. Born 29 July, 1780.

Eliza Acton, writer of a popular modern cookery book and a volume of poems in 1826. Born at Battle 17 Apl. 1799. Died Feby. 1859.

Edward Acton of Grandisburgh, Surgeon.

ACTON.—This pedigree is contributed in the hope that some reader may be able to confirm the statement that Sir Richard Acton, Bart., had a brother who was Town Clerk of Hastings.

COWPER. — The arms you send should be described as Quarterly argent and gules; in the second and third, a pheon of the first. Crest a pheon point up. Argent between two

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wings gules. This coat was granted by patent on the 9th of Feb., 1614. As you cannot trace your pedigree back to the grantee, you have no legal right to use these arms.

BOURNE.—Nehemiah Bourne, of Whitechappel. White Baker had a pass from the Privy Council dated 10 April, 1638, to travayle to the parts of America. This is most likely your ancestor, and his parentage might be found in the London guild records.

ST. LEGER.—The name of the only lady ever initiated into the ancient and honourable mystery of Freemasonry was the Hon. Elizabeth St. Leger. Miss St. Leger was cousin to General Anthony St. Leger, Governor of St. Lucia, who instituted the celebrated Doncaster St. Leger stakes.

MARCHMONT.—St. Patrick Hume Lord Polworth and Earl of Marchmont was raised to the peerage by King William the Third, for having taken a leading and active part in opposition to the arbitrary measures of Charles the Second and James the Second.

It was this Sir Patrick who concealed himself a month in a vault at Polworth Church; his daughter, Grizzel, went every night by herself to carry him food, but found some difficulty in getting victuals without the servants suspecting. The only way it was done was by stealing it off her plate at dinner into her lap. Many a diverting story has she told about this.

Her father liked a sheep's head, and while the children were eating their broth she had conveyed most of one into her lap. When her brother Sand (the second Lord Marchmont) had done, he looked up in astonishment and said: "Mother, will ye look at Grizzel; while we have been eating our broth, she has eat up the whole sheep's head."

HUNT.—James Henry Leigh Hunt, son of the Rev. Isaac Hunt, an American refugee, by Mary, daughter of Stephen Shewell, merchant, of Philadelphia, whose sister was the wife of Benjamin West, President of the Royal Academy. He was born at Southgate, in Middlesex, October 19, 1784. Educated at Christ's Hospital, London.

BURT.—The lawsuit, Haselden v. Burt, dated 13 Feby., 1667-8, gives the parentage of Edward Burt, resident in London, formerly of Charlestown, New England, as son of Hugh Burt the elder, of Lyn, in New England. This Edward Burt executed a deed dated 27 March, 1651-2, with Henry Duckett, of Coventry, now deceased, George Boddington, citizen and cloth-worker, of London, and William Boddington, citizen and draper, of London. The dispute was about an adventure with cloth to New England.

BETTY.—The Naval passing certificates show that Lieut. Christopher Betty was the son of Christopher and Charity Betty, being baptized at St. Mary's, Dublin, 21 March, 1778. He became Lieutenant in 1800.

BRANCH.—The evidence for the emigration of Christopher Branch is to be found in the Chancery suit Branch *v.* Payne, Charles I. Bundle 21–34. 26 Oct[r] 1632. Orator Christopher Braunche of Harrahattockes in Virginia, Planter. Which Christopher Braunche is sonne and heire of Lyonell Braunche the third sonne of William Braunch while he lived of Abingdon co. Berks gent. dec[d]. The said William was natural brother and heire of Thomas Braunch late while he lived Citizen and Draper of London.

Thomas Braunch was seised of a messuage in Abingdon sometime an Inn called the Bull and in April 1555 made his will and devised the messuage to William Braunche his brother and unto Thomas Braunch his sonne and heire after his decease and to his heires male for ever. The will was proved in the P.C.C.

William Branch died seased of the Inn and then Thomas entered by virtue of the will. Thomas died about thirty-three years ago so seised, after whose death one Richard Braunche being the middle brother of the said Thomas Braunch and of the said Lyonell Braunch yr Orators father dyeing without issue in the life time of the said William Braunch his father, the reversion came unto Lyonell Braunche your Orators father as of right at the common law, by virtue of this Lyonell entered.

Orators father died about twenty-seven years ago and the Inn descended to your Orator being of the tender age of two or three years. Your Orator being transported to Virginia in his infancy where he has lived by the space of twelve or thirteen years and never could make return into England.

The defendants Richard Payne of Abingdon gent. and William Bannister of Abingdon, mercer, have received the rents and obtained the deeds.

The plea of Richard Paine is that the platf has title at law under the will and needeth no other writeing. Richard Paine this defts father was lawfully seized of a messuage and in consideration of a marriage between this deft and Suzanna his wife, he the said Robert Paine and Martha his wife, and one John Mayott of Abingdon in Michaelmas 22 James I. did levie a fine to the use of this deft.

The answer of William Bannister is that he only claims a lease for five years from Richard Paine and has no other interest in the house.

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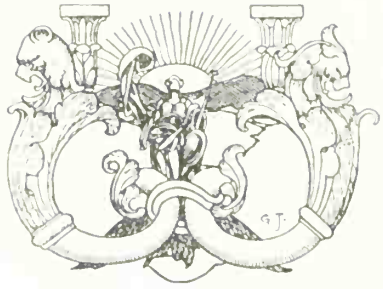

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